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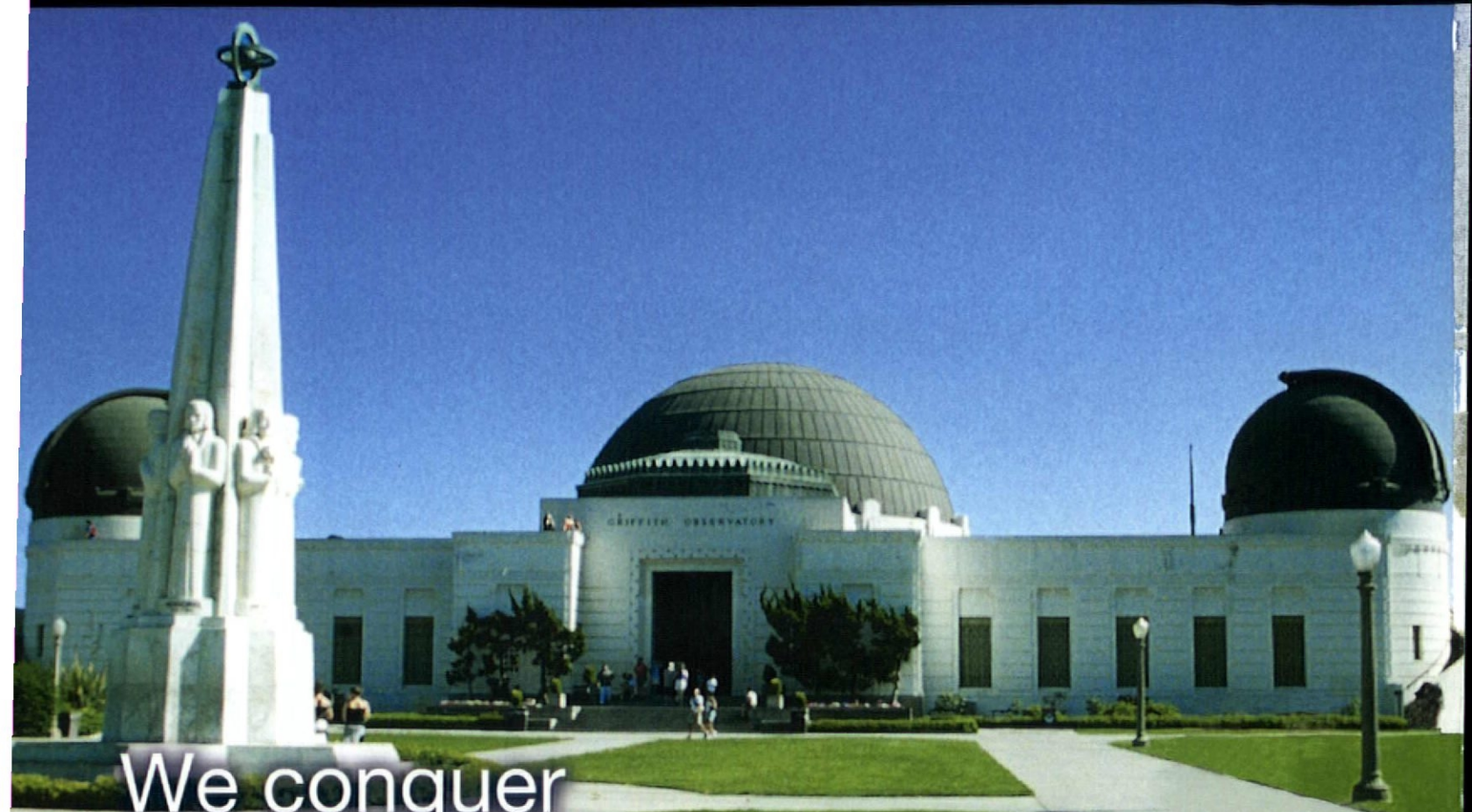
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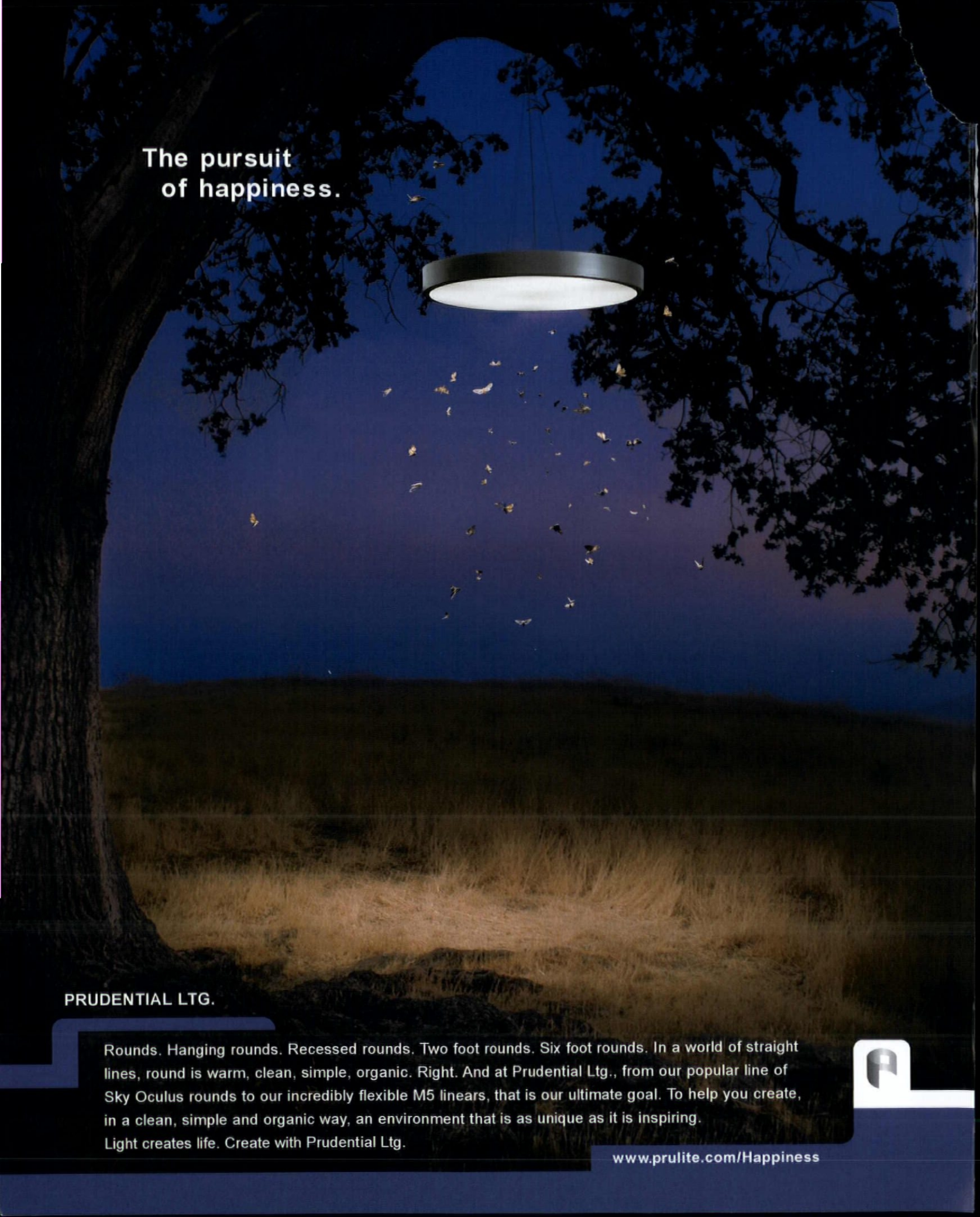
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Things to see and do

HBO

Santa Monica



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Now interviewing, contact
Michael White, mwhite@hlw.com



CEO/Publisher Ann Gray, FAIA

Editor in Chief Jesse Brink

Production Coordinator Michael Wilson

Book Editor Michael Webb

Marketing Director Jerri Levi

Art Direction + Design Studio Fuse

Printing Navigator Crossmedia

Advertising Representative Jerri Levi
818-551-1073
818-956-5904 fax
jerri@balconypress.com

Reprints Peter Shamray
626-222-5646
shamray@mac.com

Editorial Offices: 818-956-5313; Fax 818-956-5904.
E-mail: jesse@balconypress.com.
Address: 512 E. Wilson, Suite 213, Glendale, CA 91206.

Subscriber Service: Tel 818-956-5313; Fax 818-956-5904;
E-mail: subscribe@balconypress.com

LA ARCHITECT (ISSN 0885-7377) is published bi-monthly by Balcony Media, Inc., 512 E. Wilson, Ste. 213, Glendale, CA 91206. Postmaster: Please send address changes to LA ARCHITECT, 512 E. Wilson, Ste. 213, Glendale, CA 91206. All rights reserved.

Subscription: Rates are as follows: \$30/year. (AIA/LA and AIA/PF members subscription included in membership.) Single copy price \$5.95.

Submissions: Every effort will be made to return material submitted for possible publication. Please enclose a self-addressed, stamped return envelope. The publisher will not be responsible for damage or loss.

Opinions expressed in LA ARCHITECT are solely those of the author, not LA ARCHITECT, Balcony Media, Inc. or AIA/LA.

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CONTRIBUTORS

ANN E. GRAY, FAIA is the founder of Balcony Media Inc., publishers of *LA Architect*, *LA Inside* and architectural books and monographs under the Balcony Press imprint. Ms. Gray is a licensed architect and practiced architecture in Los Angeles for 15 years—the last eight as Paramount Pictures' studio architect. Ms. Gray has been a visiting lecturer and/or design juror at Woodbury University, Art Center College of Design, UCLA, USC and Harvard University School of Architecture.


STEPHEN KANNER, FAIA received his Masters in Architecture, in 1980, from the University of California at Berkeley. Stephen, a third generation Angeleno architect, worked closely with his father, Charles Kanner, FAIA (former president of the LA Chapter of the AIA) for 18 years, having produced together more than 150 projects across Los Angeles. He is currently president of Kanner Architects, which is in its 58th year of continuous practice. Following six years on the Westwood Design Review Board, where the last three were served as Chairman, Stephen currently sits on the City of Los Angeles Mayor's Design Advisory Panel.

ELIZABETH MEYER has worked in design, marketing and project management for numerous organizations, including Scholastic Inc., Battery Park City Authority, the Museum of Television & Radio and Morphosis, and is currently a part of Gensler's consulting practice. She holds a BA from Princeton University and an M.Arch from UCLA. Recently, her work has appeared in *LA Forum Pamphlet 1*, *ArcCA*, *Dialogue* and the *Los Angeles Times*.

MORRIS NEWMAN, former editor of *LA Architect*, is currently writing about business, design and planning for numerous publications, including *GRID*, *Landscape Architecture*, the *Los Angeles Times*, the *New York Times* and *California Planning & Development*. He lives in Studio City with his wife, *LA Times* reporter Sharon Bernstein, and their four children.

MICHAEL WEBB was born in London and has lived in Los Angeles for 27 years. He is the author of more than 20 books on architecture and design, including *Art/Invention/House*, and *Building for Bacchus: The New Wine Architecture* (both due in September), *Brave New Houses: Adventures in Southern California Living* and *Modernism Reborn: Mid Century American Houses*. Besides reviewing books and exhibitions for *LA Architect*, Michael is a regular contributor to *Architectural Digest*, *Architectural Review* and *Frame*.

CORRECTION: What follows is a note from Frances Anderton regarding her piece "Design on Radio: Bridging the Communication Divide": An article I wrote for the recent *LA Architect* was edited to say that after the 1992 riots I was despondent at "the seeming lack of engagement between architects and the public, and the failure of either to rebuild the city to higher ideals." My original text said that the city was rebuilt "not according to the higher ideals of architects and planners" but speedily, to meet pragmatic and commercial needs. For the record, I want to make clear my belief, then and now, in the visionary talents of LA architects.



WALLS THAT MOVE.

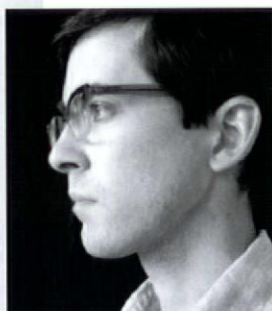
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A few months ago, the LA Forum rejoined *LA Architect* in the small world of architecture periodicals in Los Angeles. Their new *Forum Annual* should be a welcome complement to their web presence and frequent interesting events. Yet, I cannot help but be puzzled and concerned by a claim made by Kazys Varnelis in his Introduction. He writes, "For a city with such a concentration of neo-avant-garde architects and with more recent buildings of note than any other on this continent, it is remarkable how little good architecture there is here."



In 2005, every issue of *LA Architect* stands as direct refutation of that statement. Los Angeles is ridiculously rich in good architecture. Granted, much of it goes unseen, but we're working to change that. This issue marks the first with our new format, dedicated to project coverage. Herein you will find profiles and reviews of about 40 projects designed by Los Angeles architects. Most of them are recently completed, although some will most likely never be realized. Almost all of them have never been published.

The featured architects include, among others:

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I hope that you enjoy this selection and those of subsequent issues.

Your editor,

Jesse Brink



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Inside/Outside

In a land renowned for its “indoor/outdoor” lifestyle, surprisingly little of our contemporary architecture engages that paradigm in a meaningful way. Simply creating a courtyard or installing a sliding glass wall seems almost lazy when one considers the extremes to which “Old Man” Schindler pushed at the barrier between interior and exterior. Here in Southern California, designers have a rare chance to open things up and to work with air and light and sky for aesthetic purposes. At the same time, those same elements can be employed towards innovative investigations of sustainability. What follows are a few examples of work that utilizes these resources, to good results, in one or both ways.

Malibu Meadows Residence

LOCATION: Malibu, California

ARCHITECT: Aleks Istanbulu Architects, AIA

WEBSITE: www.ai-architects.com

This addition to a private residence provides a master suite to a ranch house pleasantly sited in a Malibu oak grove. Instead of simply adding on to the side, the new portion is raised to preserve views of the grove from the rest of the house. The void beneath became a much-appreciated sun porch. "It wasn't part of the program," says Istanbulu. "It was a surprise."

The slats that clad the exterior are meant to serve as a foil, or negotiation between interior and exterior. The milled wood mediates between the refinement of the room's casework and the rough trees beyond. More practically, the slats bunch tightly by the house to hide the view of the roof from the addition, then separate gradually until they disappear. "The clients promised they would cut the [unnecessary] slats out, but they haven't yet."



Dye Elementary School

LOCATION: Los Angeles, California

ARCHITECT: Griffin + Enright Architects

WEBSITE: www.griffinenrightarchitects.com

The John Thomas Dye elementary school began with a progressive philosophy of outdoor teaching. But over time the classrooms were enclosed. The school brought Griffin + Enright in to create more space, better storage and a sense of freshness. The team lifted the storage up high and programmed it to specific needs (such as slots for poster board). The storage units unify the classrooms visually, while the screens differentiate them. These window screens, based on the Mecho Shade system, enliven each room with boldly graphic clouds, flowers and other images.

In his own teaching, John Enright uses this project as an example of good design making it through a fast, small budget project for a conservative client. "The screens were 4% of the budget and 90% of the architecture."

Couldn't have done it without: Mecho Shade. Intentionally invisible in office installations nationwide, the system, with thoughtful customization can be the hallmark of any space.

The Pavillion

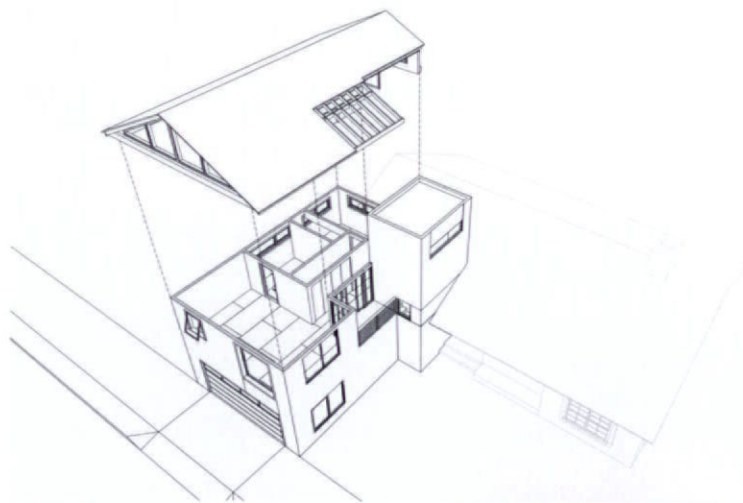
LOCATION: Los Angeles, California

ARCHITECT: LEAN Architecture

WEBSITE: www.leanarch.com

A simple pavilion, well-executed, transformed this client's Westchester home. The pavilion extends off the rear of the existing residence. It was conceived of as an outdoor room to provide privacy and refuge out of doors. The pavilion consists of three main elements: a poured in place concrete/redwood deck that houses a custom spa; redwood post-and-beam structure that supports a canopy constructed of Kalwall fiberglass composite panels; and a movable wall constructed of the same Kalwall panels. When pulled closed, the wall blocks views from the adjacent property to the deck. A food preparation area was also added. Housing a large gas grill, storage and counter space, it reads as a solid mass, blending seamlessly in with the main structural components of the pavilion.

Couldn't have done it without: *Kalwall—rigid, light and translucent—was the perfect low-maintenance material for outdoor partitions.*



The Treehouse

LOCATION: Los Angeles, California

ARCHITECT: LEAN Architecture

WEBSITE: www.leanarch.com

Billed as "the tree house", the project was primarily the addition of a new master suite accompanied by an adjacent private office and "listening" room with separate bathroom. The new living area was to be "elevated into the trees, filled with natural light and offer a commanding view of the courtyard below." Views of the opposing hillside and neighboring trees were also created. The design is open and airy, as well as private.

All windows are custom-made anodized aluminum frames with dual-glazed, low-e glass, and the interior doors are all natural wood. The floors and ceiling in the master suite and office are solid cherry wood farm raised in Oregon. Passive heating and cooling strategies were implemented throughout the addition and existing house. All paint finishes are non-toxic and use organic pigments for color, depth and texture.

Couldn't have done it without: *The farm-raised Oregon cherry wood distributed by Environmental Home Supply, Portland, Oregon.*



Rhode Hepburn House

LOCATION: Venice, California

ARCHITECT: 10east

WEBSITE: www.10east.us

The project is a one-thousand square foot addition, for a young family of four, to an existing house of approximately 1,000 square feet. The preservation and rejuvenation of their garden was of primary importance to the family. Thus, the project is organized as a series of interlocking interior and exterior rooms culminating in a roof terrace. The terrace returns much of the green space surrendered to the new footprint. In addition, the rotation of the second floor amplifies the original flow of the landscape by framing a view to the herb garden beyond and defining a pause between one kind of landscape and the next.

Couldn't have done it without: Hardie Board. The exterior cladding consists of a straightforward assemblage of primed Hardie Board mounted to vertical 1" x 1" wood battens. The system deflects rain, while allowing the façade to breathe.



"Zipper House"

LOCATION: Malibu, California

ARCHITECT: orenj

WEBSITE: www.orenj.com

This unrealized scheme sought the re-organization of an existing 4,000 sf 1970s post-and-beam house and landscape, and the addition of a second floor containing master suite, library and meditation room. The designers imagined superimposing a site "zipper" that would divide the property between interior and exterior spaces of private, family activity and those spaces of entertaining, guest and community.

Various inflections of this division allow for subtle or pronounced transformations of the relationships between program and site and strive to reify the expansion and contraction of space from interior to exterior. The "zipper" would be articulated by a dynamic system of sliding partitions and pivoting doors, and a static system of surface markings across the property, such as a system of stacked stone walls. These would follow the "zipper," emphasizing the division/threshold across the site.



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"Tree House"

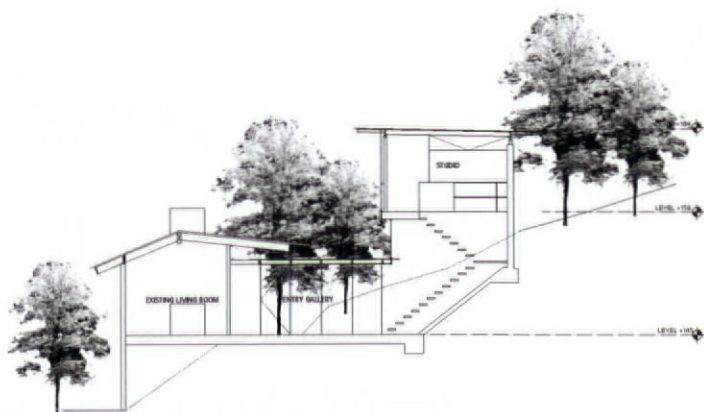
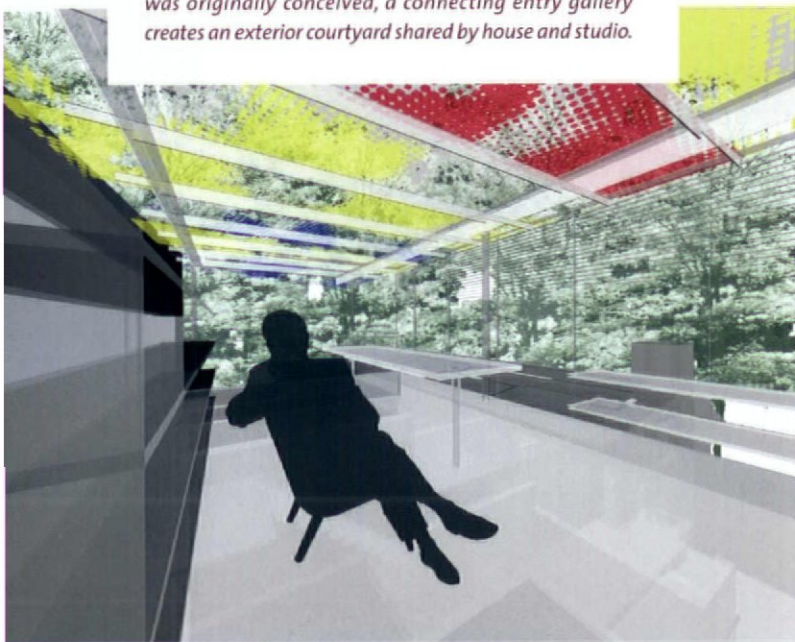
LOCATION: Anywhere, USA

ARCHITECT: Behnisch, Behnisch & Partner, Inc.

WEBSITE: www.behnisch.com

Of this fanciful, un-built studio space, designer Christof Jantzen says, "It is a contemporary interpretation of a tree house that focuses on the effects of light and openness, rather than on a vernacular use of logs and wood."

The 600-square-foot rectangular volume, framed in lightweight steel and supported by two concrete columns, is a stand-alone structure, allowing it to float above the landscape. In addition to the insulated glass panels—fastened to a standard aluminum glazing system—that make up the walls, structural glass beams are used to increase the studio's transparent effect. Sliding glass panels open the interior to an extended deck space. Combined with an existing residence, as it was originally conceived, a connecting entry gallery creates an exterior courtyard shared by house and studio.



Darioush Winery

LOCATION: Napa, California

ARCHITECT: Nozari + Nozari Architects

WEBSITE: www.nozariarchitects.com

Two major factors determined the form of this Napa Valley winery. The most obvious is the nearly archaeological evocation of the lost city of Persepolis. More subtle is the need to create a sensible experience for the oenophile on tour. As Ardeshir Nozari asks, "How do you transition from this vast exterior to an interior [and back]?"

Tour members first gather in a slightly sunken area in front of the building, flanked by lily ponds. Led forward, through column groupings that compress as they near the doors, the group enters into the relatively spacious tasting bar. They then traverse the linear building as it expands and contracts through a series of pavilions joined by glass passages, until they reach the expansive amphitheatre at one end. Circling back around to the front, the walkways are held back from the building so that they can see where they've been. Finally, they re-enter to taste.

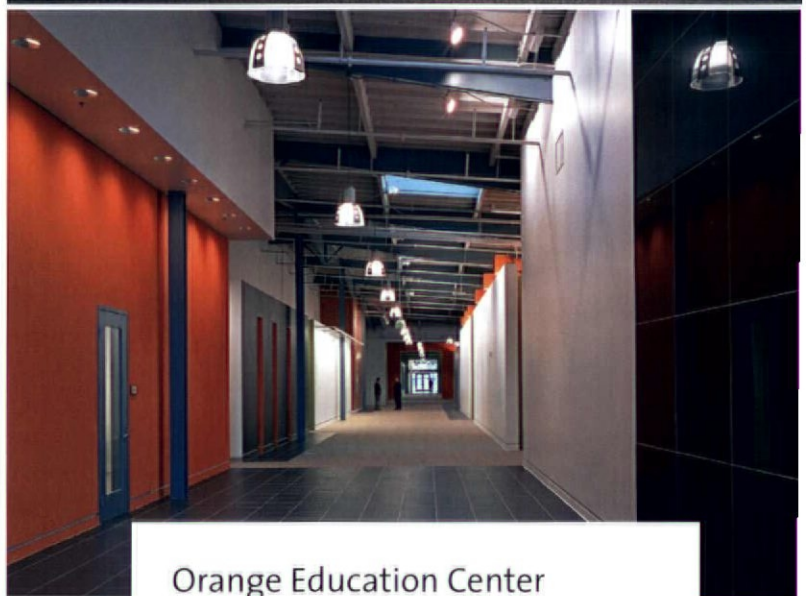
Reggie Rodriguez Community Center

LOCATION: Montebello, California

ARCHITECT: Sparano + Mooney Architecture

John Sparano and Anne Mooney are self-described "conceptual" architects, yet eighty to ninety percent of their work is for the typically unimaginative public sector. Indeed they are among the 15 firms selected to work for the City of Los Angeles. "We don't usually share our process with the client," admits John.

The Reggie Rodriguez Community Center houses non-profit programs serving at-risk youth, as well as hospitality functions for the surrounding park and a police watch. The concept motivating the design is that knowledge consists of experience tempered by reflection. This is expressed in the nature of the building as you move from front to back. The façade is very porous and open, while the rear is fully enclosed and private to contain the rest of the program. There is a subtle, but effective, police presence on the second floor, with separate roof decks for both the youth and police.



Orange Education Center

LOCATION: Orange, California

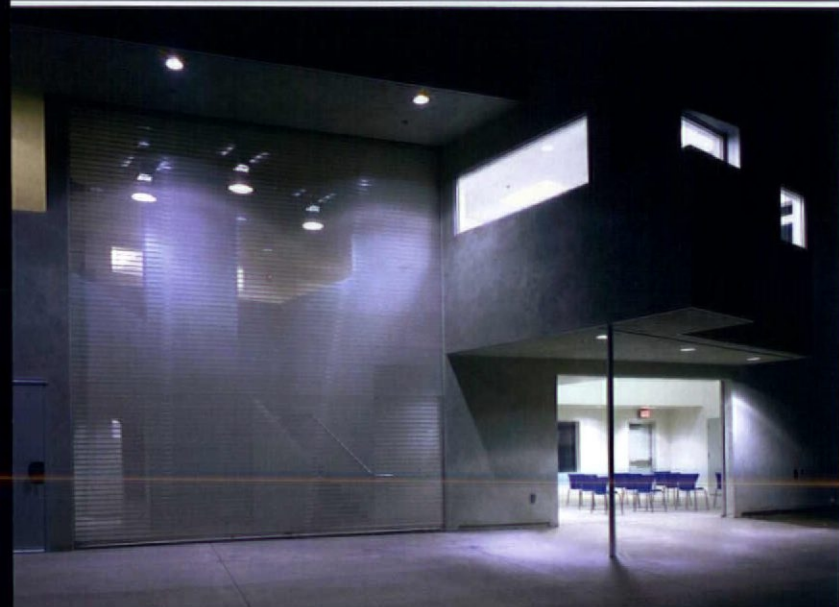
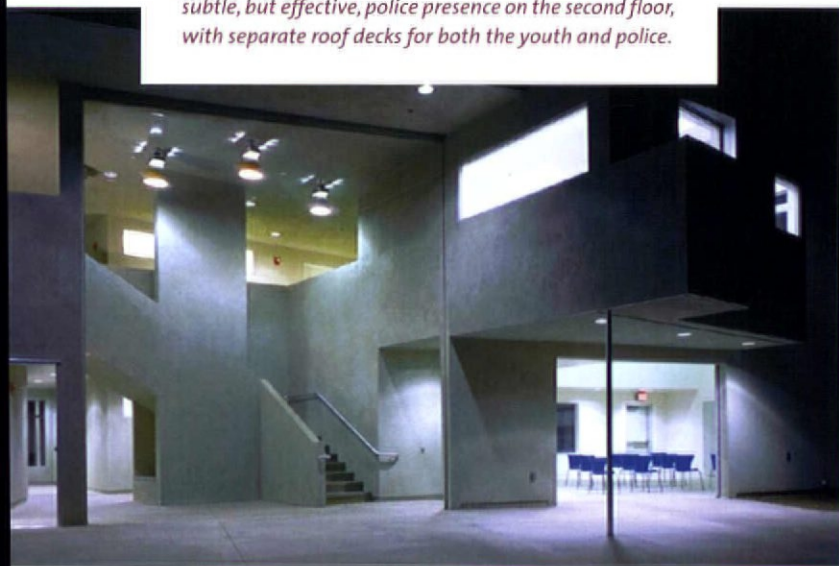
ARCHITECT: gkkworks

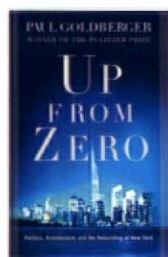
WEBSITE: www.gkkcorp.com

Faced with the challenge of turning a shabby, windowless warehouse into an inviting education center, gkk works created a lively "street" inside the shed. The 20' x 20' corridor stretches the length of the building. Along it are rooms dedicated to computer training, ESL, administrative functions, a bookstore and a café.

The designers took many cues from the forms of a real city block. The scale of the hall varies, and the materiality serves for way-finding. They created "storefronts" to display the computer labs, since computer training is a big draw for the school's clientele.

Outside, the formerly barren site has been transformed, with over 18,000 square feet of asphalt replaced by landscaping. This includes: 3,500 square feet of garden space; a 600-square foot circular study area, surrounded by trellis; a 3,700-square foot picnic area and a 6,000-square foot playground.





Up from Zero: Politics, Architecture and the Rebuilding of New York

(PAUL GOLDBERGER. RANDOM HOUSE, \$24.95 HC) ISBN 1 4000 6017 6

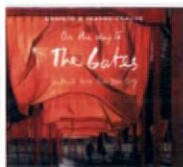
What should replace the World Trade Center? As architecture critic of *The New Yorker*, Goldberg has covered that story since early 2002, analyzing the clash of political and commercial wills, and revealing how limited are the roles played by designers and the public. The story is as tangled as Shakespeare's

account of the War of the Roses, and most of it is taking place out of the public view, for all the efforts to open it up. Goldberg brings the players and the process alive, mixing sharp criticism with deep understanding and concluding that: "Idealism met cynicism at Ground Zero, and so far they have battled to a draw." This page-turner is obligatory reading for all who care about architecture and our cities.

Christo & Jeanne Claude: On the Way to the Gates

(JONATHAN FINEBERG. YALE UNIVERSITY PRESS, \$ 65 HC) ISBN 0 300 10138 4

Did you join millions of others on a 23-mile hike through New York's Central Park in the last two weeks of February, experiencing the latest site-specific art work by Christo and Jeanne-Claude? Over the past 45 years this unstoppable duo (she's French, he's Bulgarian) have defied or outmaneuvered all opposition to present a series of populist spectacles, wrapping islands in Florida, a bridge in Paris and the Reichstag in Berlin. In the US, they've draped a curtain across a Colorado Canyon, run a fabric fence over the hills of central California and sowed umbrellas through Tejon Pass. It took them 25 years to secure approval for The Gates—7,500 saffron banners fluttering from vinyl frames—and this collection of drawings and interviews makes a fine memento.



Andreas Feininger: That's Photography

(HATJE CANTZ/DAP, \$ 30 HC) ISBN 3 7757 1429 4

The Paris-born son of painter Lyonel Feininger, Andreas grew up in Germany, but spent most of his life in Manhattan, where this Bauhaus-trained photographer briefly dominated the pages of *Life*. In Hamburg, Stockholm and especially New York, he celebrated the drama of great cities, capturing their beauty, mystery and surging energy, but he was equally adept at portraiture and reportage, machines and the world of nature. This handsomely produced selection of his finest images is a great bargain, and it has a secondary role as a time capsule of a vanished world, sharply observed in black and white.



Urban Ups and Downs

Luisa Lambri: Locations

(MATTHEW DRUTT. THE MENIL COLLECTION/DAP, \$40 PB) ISBN 0 939594 56 0

Lambri was born in Como, where she attended Giuseppe Terragni's kindergarten, a luminous glass and steel building of the late 1930s, and that may have been a shaping experience. She has photographed in some of the world's best modern houses, but her eye is on telling details: the play of light, a landscape framed by a window. When she came to Los Angeles, I



put her in touch with owners of grand Neutra houses, but her favorite subject proved to be the evanescent shadows on a Levolier blind in my apartment—a series that was acquired by several museums. Those are included here, alongside recent images that were taken in (one hesitates to say "of") Oscar Niemeyer's Casa das Canoas in Rio and Philip Johnson's De Menil house in Houston, plus many earlier works.

StyleCity: Berlin

(SIÂN TICHAR & NILS PETERS. THAMES & HUDSON/ W.W. NORTON, \$24.95 PB) ISBN 0 500 21012 8

A hip Wallpaper-inspired guide to a city that's regaining the allure it had in the 1920s. Browsing the seductive pictures and succinct descriptions will give you some good tips for boutiques, design hotels and restaurants in the more fashionable districts, but there's little on the priceless legacy of modernism and no sense of Berlin as a whole. Entries are cued to legible maps, but the guide is too heavy to pocket; use it to make your own list before you go, and carry the authoritative architectural guide that's published by Ernst & Sohn. StyleCity guides are also available on London, Paris, Amsterdam, San Francisco and Sydney.



Glamour: Fashion, Industrial Design, Architecture

(JOSEPH ROSA, PHIL PATTON, VIRGINIA POSTREL, VALERIE STEELE & RUTH KEFFER. YALE UNIVERSITY PRESS, \$45 HC) ISBN 0300 10640 8

The authors of this glossy tome, a companion to the San Francisco Museum of Modern Art exhibition, attempt to relate the gaudy excess of our day to earlier manifestations of luxury and style. The show is sure to have boosted attendance, especially among those who never go to art museums, but the book is a vulgar, incoherent compilation, lacking rigor and pandering to popular taste.



—MICHAEL WEBB



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Stephen Kanner at the A+D Museum.

Goals for 2005

I'm sure the President's message is not usually the most sought after page in *LA Architect*. Therefore, instead of writing long, rambling diatribes, I will focus on a set of specific topics (listed below) that I feel will improve the chapter. These will be spotlighted, one per issue, in the four remaining editions of 2005.

- 1 **Creating an environment** that is focused on nurturing, exposing and promoting student talent (our future), with a focus on lasting mentorship programs.
- 2 **Demystifying** what AIA/LA, the CCAIA and the National AIA currently do for your membership dollars. I'll also ask how you think the AIA can better serve you. A list of your suggestions will appear in the last issue of 2005, for future administrations to consider.
- 3 **Improving and growing** the A+D Museum (our public outreach platform).
- 4 **Continuing the momentum** that has been turning AIA/LA into a highly design oriented, more cutting-edge organization—as embodied by our talented board members—and channeling this energy towards enhanced fundraising for the AIA by creating a “think-tank” committee focused on this task.

It should be an exciting year.

—STEPHEN H. KANNER, FAIA

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This spring, the A+D Museum demonstrates its two-fold mission in back-to-back shows.

Students & Master

THE FIRST, 2x8: MOTION, EXHIBITS STUDENT

work from twelve of the area's architectural design programs. The second, *Richard Meier & Partners: Recent Work*, presents a summary of the last ten years of work from the office of acknowledged master Richard Meier.

In hosting the third annual 2x8 exhibit, the A+D shows its dedication to the support and promotion of local architectural talent. The Academic Outreach Committee of AIA/LA organizes the show every year, in part to foster a link between students and professional architects. The committee also awards the students behind the architecture generous scholarships to support their studies.

They have asked each of the twelve participating academic programs to select two student projects that exemplify its core vision. Thus you can expect this year's theme of "motion" to be interpreted quite loosely and dynamically by the participants. For extra fun, try to approach each display

without first reading the name of the school from which it emerged. Then guess the institution. You'll probably be surprised.

In contrast to the probing, exploratory work of these architects-in-training, the projects on display in *Recent Work* are confident and assured. Here the museum is wearing its populist hat, sharing important architecture with the general public. Given that Meier has never had a solo show in Los Angeles—despite his significant buildings around town—this gathering is a real service. Even those professionals familiar with his work should benefit from seeing the many models in one place, stretched out along the main display axis like a sedimentary core of the past decade.

Based on Meier's own suggestion, the project models that make up the bulk of the exhibit will be arrayed in a linear fashion down a single, long table that stretches from the front of the museum to the back. More models will be positioned around the space, alighted on the black-pad pedestals that are used in Meier's office. There will also be a low table where visitors can stop and sit and spend some time browsing through drawing sets and other documentary evidence. Sketches and computer-generated renderings will ring the room on the museum's wall.



Photo: Scott Frances/Eslo

The Jubilee Church will be a highlight of the A+D Museum's Meier retrospective.

While the show is up, the man himself will be in town to present a Masters of Architecture lecture, under the auspices of AIA/LA, at the LACMA museum, so be sure to catch both for the full dosage.

—JESSE BRINK

2x8: Motion – Saturday, March 5th, 2005, through Monday, April 4, 2005.

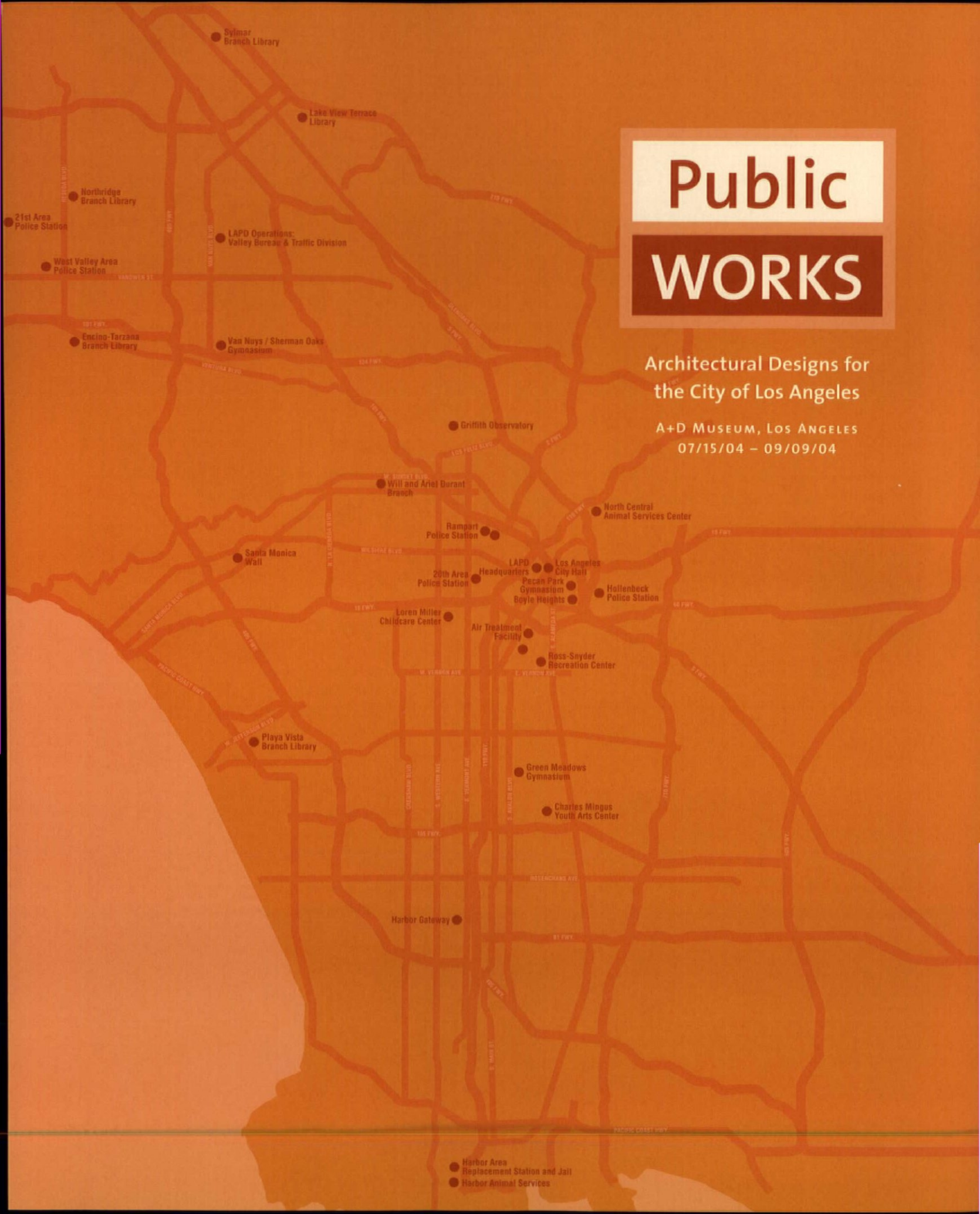
Richard Meier & Partners, Los Angeles and New York: Recent Work – Tuesday, April 26, 2005, through Thursday, July 14, 2005.


The A+D Museum is located on the ground floor of 8560 Sunset Boulevard in West Hollywood. Museum hours are Monday through Saturday are 10 am – 6 pm, and Noon – 6 pm on Sundays. For additional museum information or directions, please visit <http://www.aplused.org> or call 310-659-2445.



Many attended last year's 2x8 student show at the A+D Museum.

A+D MUSEUM, LOS ANGELES
07/15/04 – 09/09/04



A large, dark silhouette of the Los Angeles coastline runs vertically along the left side of the page. A small, circular logo featuring a five-pointed star is positioned near the bottom of this silhouette.

The A+D Museum would like to thank City Architect Deborah Weintraub, AIA and the entire Bureau of Engineering in the Public Works Department for their efforts on behalf of the City and their help in putting this exhibition together. Thanks are also due to all the firms who participated in the show and who have given such good design to Los Angeles.

This catalog exists through the generosity of the following firms:

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Building Los Angeles

For new City buildings, the Bureau of Engineering is the primary delivery organization for the City's Public Works Department. The Bureau has resident architectural, landscape and engineering staff who provide full service consulting to design and build public projects, as well as project management staff that work with many consulting architectural firms to deliver public buildings. We have chosen to show examples of both.

The projects that were included in this show are some of the recent designs for the City of Los Angeles. The range of project types reflects the breadth and scope of the public investment in the development and improvement of the City. Each design represents an opportunity for a renovation of a piece of the City, and for positively impacting the daily life of constituents in our neighborhoods.

All of these projects established high design expectations, and addressed the City's commitment to sustainably designed buildings. All of these projects met strict budget and schedule parameters, and were built by contractors who won the construction contracts by being the lowest bidder.

The City is honored to celebrate the collaborations that have produced these buildings, and to support the nascent A+D Museum in their effort to create a public dialogue on architecture and urban design.

Deborah Weintraub, AIA
CITY ARCHITECT
BUREAU OF ENGINEERING, PUBLIC WORKS DEPARTMENT
CITY OF LOS ANGELES
JULY 2004



Griffith Observatory, Historic Renovation and Expansion (Photo by Lalida Nakatani)



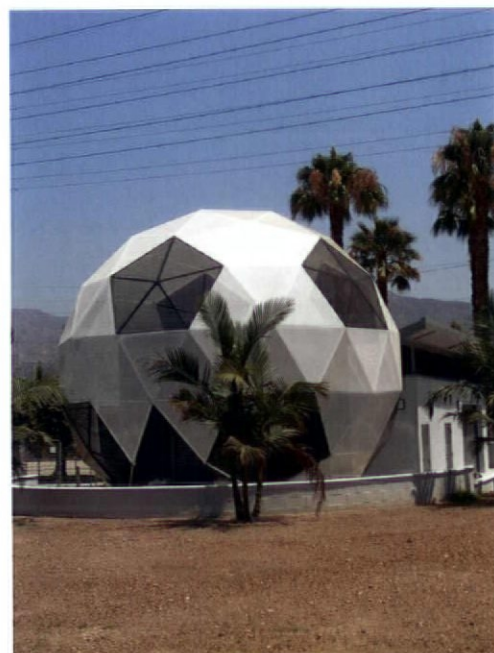
Lake View Terrace Library (Photo by RMA Photography, Inc.)



Ross-Snyder Recreation Center (Photo by John Linden)



Van Nuys/Sherman Oaks Gymnasium



John Ferraro Soccer Fields Concession Stand

Griffith Observatory, Historic Renovation and Expansion

2800 EAST OBSERVATORY ROAD
LOS ANGELES, CA 90027
LEVIN & ASSOCIATES WITH
PFEIFFER PARTNERS, INC.

Griffith Observatory is a key Los Angeles landmark and one of the world's major planetaria. Since it opened in 1935, the institution has pioneered public education in science through planetarium programming, exhibitions, astronomical instruments and special events. Pfeiffer Partners is designing a 35,000 square foot underground expansion to house exhibition areas, offices, classrooms, a cafe, a gift shop and the new Leonard Nimoy Event Horizon Theater. Levin & Associates is leading the restoration and renovation for the historic elements of the 27,000-square foot historic building, including the copper domes, concrete walls, decorative metal doors, windows and grilles, the interior rotunda and gallery spaces and the Hugo Ballin murals. The 306-seat multi-media planetarium theater is being remodeled by Pfeiffer Partners, with advanced technology for enhanced presentations. The popular hall of science is being refurbished and expanded with new interactive exhibits. A new architectural feature is the glass wall, which will provide a spectacular display of the constellations when the sun crosses the meridian line each day.

Van Nuys/Sherman Oaks Gymnasium

14201 HUSTON STREET
SHERMAN OAKS, CA 91423
PAUL MURDOCH ARCHITECTS

This renovation of the Van Nuys/Sherman Oaks Recreation Center removes an existing gymnasium and stage, built in 1957, and replaces it with a new, larger gymnasium. In addition, new dance studios fill in an existing courtyard adjacent to program support spaces that will remain. Due to its regulation-sized basketball court, the new gymnasium is a much larger volume than the existing. The design reduces the scale of this large volume through horizontal zones of masonry, fiber cement panels and a band of clerestory windows with an overhang shaded by photovoltaic panels. The facades are further reduced in scale through the use of two alternating textures in a basket weave pattern—an adaptation of an existing building motif. The structure is aligned symmetrically with the court, as are the lighting and mechanical systems above. North facing windows add to the abundant natural light provided by the new clerestory windows.

Lake View Terrace Library

12002 OSBORNE STREET
LAKE VIEW TERRACE, CA 91342
FIELDS DEVEREAUX ARCHITECTS
& ENGINEERS

The Lake View Terrace Library, a branch for the Los Angeles Public Library located adjacent to the Hansen Dam Recreation Area, serves as a model of environmental responsibility. The program includes a community room, environmental awareness center and exterior courtyard. It was the first City of Los Angeles project to submit for LEED Platinum Certification. Reflecting the rancho tradition of the region, interior spaces are organized around an open courtyard. A spacious main reading room along an east-west axis enjoys dramatic views of the adjoining park. Building orientation and shaping provide for superior interior light quality. A passive cooling tower delivers conditioned air into the lobby and courtyard, while arched roofs enhance cross ventilation of primary spaces. The project has won numerous awards, including the 2004 AIA/COTE Top Ten Green Projects honor. The Library's energy performance is over 40% more efficient than California standards.

Ross-Snyder Recreation Center

1501 E. 41ST STREET
LOS ANGELES, CA 90011
KANNER ARCHITECTS

The Ross-Snyder Recreation Center, located in a community park in south-central Los Angeles, houses a gymnasium, several community rooms, park offices, a kitchen and restrooms. A public art component was included at the request of the community. The artist created a holding hands motif using tiles of varied color. Concrete block walls help insulate the building, and minimal window openings reduce the effects of direct sunlight, contributing to greater energy efficiency. The building's durable concrete block, metal panels, tiling, corrugated metal siding and glass block require virtually no maintenance. Built-in benches and folding exterior walls provide seating for the public to watch soccer and baseball being played at the park's rehabilitated fields. The Center is strategically located to take advantage of a large oak tree, and create a shaded plaza. The safe family-oriented environment promotes both day and night activities and has made the park a major communal focal point for the neighborhood.

John Ferraro Soccer Fields Concession Stand

5101 ZOO DRIVE
LOS ANGELES, 90027
ARCHITECTURAL DIVISION,
BUREAU OF ENGINEERING

Taking on the long tradition of pop architecture in Los Angeles—such as Randy's Donuts and the Tail o' the Pup hotdog stand—the Ferraro Soccer Ball provides a vivid icon for this popular sport and adds a quirky beauty to its Griffith Park site. The geodesic dome structure, covered with perforated metal panels, serves as the fields' concession kitchen, providing the public with snacks and refreshments. The public restrooms are connected to the dome by a wing-shaped roof, meant to direct one's focus to the soccer ball. This project was designed with input from the community, which takes great pride in their soccer field.



Charles Mingus Youth Arts Center



West Valley Area Police Station



Will and Ariel Durant Branch (Photo by Grant Mudford)



Rampart Police Station



Northridge Branch Library (Photo by Erich Koyama)

Charles Mingus Youth Arts Center

1727 E. 107TH STREET
LOS ANGELES, CA 90002
ARCHITECTURAL DIVISION,
BUREAU OF ENGINEERING

The world-renowned Watts Towers offer inspiration for artistic activities within their neighborhood. The Charles Mingus Youth Arts Center strives to provide spaces where local children have the opportunity to exercise their imaginations. The large first floor can be used as an auditorium or it can be divided into two intimate classrooms by a folding partition. A glazed roll-up door allows natural light into the space and it can be opened to allow classroom activities or performances to expand into the outdoor courtyard. The second floor classroom also has a roll-up door that allows classroom activities to spill out into an outdoor terrace. Administrative personnel and back-of-house elements are housed in the southern section of the building. The Cultural Crescent Guard occupies a lookout post on the northern facade. Floor-to-ceiling glazing gives the guard views of the entire complex, the property to the north, the towers to the east and a possible development to the west.

West Valley Area Police Station

19020 VANOWEN STREET
RESEDA, CA 91335
WWCOT

This police station's design reflects the area's roots in mid-century and more contemporary architecture, exemplified by the complex's modern municipal building and library. Situated in an existing civic complex, the station's functional design emphasizes police/community interaction alongside traditional law enforcement activities. The asymmetrical exterior elevations, including tilted walls and overhangs, express the complexity of the facility's interior functions by using massing and color to represent important aspects of the project's program. The first floor contains a large public lobby and reception area adjacent to an outdoor courtyard and community room, which will be used by civic organizations for neighborhood gatherings. Large windows establish a "friendly" building image. Its landscaping, with deciduous trees surrounding the building, vehicle maintenance and parking areas creates an soft, inviting ambiance and visually connects the facility to a public park opposite to the complex's eastern side.

Will and Ariel Durant Branch Library

7140 WEST SUNSET BOULEVARD
HOLLYWOOD, CA 90046
BARTON PHELPS & ASSOCIATES,
ARCHITECTS AND PLANNERS

This neighborhood library provides reading areas, computer access and reference services for a diverse urban neighborhood that includes a population of 50,000 native Russian speakers. The design aims to resonate with the commercial context and distant mountains while maintaining a certain institutional distinction. The reading rooms are pushed hard against the sidewalk, engaging the lights and movement of cars and pedestrians by means of angled bays of sound resistant glass block. At the rear, the community room and children's wing stretch the plan around a densely planted parking court, making the building seem bigger than it really is. In the children's wing, a free form, structural glass window gives kids in the story telling room a wobbly view into the landscaped court. Concrete masonry provides seismic resistance, noise abatement and a durable finish. The color sets the building off from its commercial neighbors and looks particularly good in the orange light of morning and evening when Sunset is most heavily used.

Rampart Police Station

1401 WEST 6TH STREET
LOS ANGELES, CA 90026
PERKINS + WILL

The new City of Los Angeles LAPD Rampart Station Replacement project will be located on a sloping site on 6th Street, 3 blocks west of the 110 freeway and the iconic office towers of downtown LA. The station is compact and efficient, composed as a series of long, horizontal elements and lines, which extend the facility into the landscape and reflect Streamline Moderne structures found throughout the area. Surrounded by a dense multi-family residential community, design goals included maximizing public parking and recreational green space amenities for the neighborhood, and the development of a proud new civic image. Security features are carefully understated and integrated invisibly. Program elements include: a state-of-the-art police facility with community meeting room, vehicle maintenance facility, parking structure for 297 cars, public parking and secure garden areas. Buildings are clustered closely at the center of the parcel to maintain parkways on the north, west and south edges, and to retain a line of beautiful existing mature ficus trees.

Northridge Branch Library

9051 DARBY AVENUE
NORTHRIDGE, CA 91325
TETRA DESIGN

The interior of this new library is flooded with natural light. Birch paneled plywood is the dominant interior material, complemented by glass and painted walls. The conical skylight over the Lobby features a mobile of books in flight, the public art component of the library. Window openings have been articulated to maximize solar access and daylighting for internal functions. Technology is incorporated throughout the library with self-check machines, security detection system, building controls to minimize energy use, childrens/ adult technology carrels and internet access by the City's "Virtual" Library making the entire library collection available to all patrons by electronic means. The "back of house" administrative functions are positioned to maximize the primary functions of the library and the public areas.



Loren Miller Childcare Center



Los Angeles City Hall Seismic Rehabilitation



Air Treatment Facility at 23rd & San Pedro Streets
(Photo by Richard Matteson Architects)



Harbor Area Replacement Station and Jail



Encino-Tarzana Branch Library (Photo by David Lauridsen)

Loren Miller Childcare Center

2717 S. HALDALE AVENUE
LOS ANGELES, CA 90018
ARCHITECTURAL DIVISION,
BUREAU OF ENGINEERING

The purpose of this expansion project is to enhance childcare level educational opportunities for the children of this community. The program for the new addition includes a new classroom, quiet room, computer learning area, staff office, storage and restrooms. The new design consists of three building masses that intersect and create openings to utilize the Los Angeles climate for natural ventilation and lighting, and create spaces which encourage observation and interaction among the children who will occupy the center. Block A overlooks the children's play area and the park, with a large north window. Block B, with its high ceiling, opens up to the east onto the small courtyard, allowing morning sun and direct communication between indoor and out. Block C, which connects the other two, has one operable window with louvers on the west, taking advantage of the westerly wind to ventilate the entire building.

Los Angeles City Hall Seismic Rehabilitation

200 N. SPRING STREET
LOS ANGELES, CA 90012
AC MARTIN PARTNERS, INC.

The City of Los Angeles needed a seismic rehabilitation of its historic landmark, which opened in 1928. Although Albert C. Martin's innovative 1920s seismic design kept the steel frame, base and foundation strong, through the years, exterior and interior walls had been significantly damaged by successive earthquakes. The tower is now the tallest base-isolated building in the United States. More than four hundred base isolators and massive viscous damping devices were installed between the existing column footings, creating an innovative seismic solution that allows the building to move separately from the ground. There was substantial restoration of materials and finishes, historic art and valued details throughout the building's spaces. Comprehensive repairs, replacements and upgrades to the building include elevators, new mechanical, electrical and plumbing systems, as well as handicapped/ADA compliance. In addition, fire-safety systems and new, code-compliant exit stairs were added from top to bottom.

Air Treatment Facility at 23rd & San Pedro Streets

23RD AND SAN PEDRO STREETS
LOS ANGELES, CA 90011
RICHARD MATTESON, ARCHITECT

Air Treatment Facilities are an integral part of the new deep major sewer lines being constructed across the city by the Los Angeles Department of Public Works. The purpose of the ATFs is to prevent pressurized sewer gas from escaping into the atmosphere. In keeping with the scale of the surrounding residential and commercial neighborhood buildings, the process vessels and equipment are housed below grade. The ancillary mechanical and electrical equipment and building services are located in one story structures above ground, as is the 25 foot high vent stack which is shrouded by the architectural banner fascia of the ATF. The maintenance cycle requires access for an 80-ton crane and a 55-foot flat bed semi-trailer and tractor every tenth year. To augment and enhance this corner of the community beyond the essential function of the ATF, the maintenance access area will also function as a public pocket park and visual oasis for the many local pedestrians and children.

Harbor Area Replacement Station and Jail

2175 JOHN S. GIBSON BOULEVARD
LOS ANGELES, CA 90731
PERKINS + WILL

The new Harbor Replacement Station rests on a long, narrow finger of land, backed up to the 110 Harbor Freeway and across John S. Gibson Boulevard from a "sea" of harbor cranes and shipping containers. The project consists of a new, state-of-the-art police station integrated with a 60 bed jail facility, a parking structure for 283 vehicles and helistop, a maintenance facility, surface parking and outdoor garden plazas for both public and secure officer use. The linear nature of the site leads to a building configuration of a series of bar-shaped buildings paralleling the freeway and protecting a courtyard and sallyport between structures. This strong directionality is reinforced by walkway and landscape elements leading to the entries, and framed by an existing grove of mature eucalyptus trees on the south (freeway onramp) end, retained as a public garden.

Encino-Tarzana Branch Library

18231 VENTURA BOULEVARD
TARZANA, CA 91356
STEVEN EHRLICH ARCHITECTS

The new Encino-Tarzana Branch Library sits at the intersection of a small residential neighborhood and the wider world, physically, programmatically and symbolically. The footprint of the building evolved from the context: an adjacent street and flood control channel dictated setbacks while parking allocations presented the challenge of providing an entrance that faced on-site parking and invited pedestrians from all directions. What remained for buildable area was a trapezoidal shape. The library's interior is expressed as a great room that undulates with the creases of the roof plane. The folds create a variety of spatial experiences for the main reading room, children's and young adult areas, as well as public stacks and librarian support zone. The lobby, restrooms and a central community room can be used at night while the library is closed, and the community room is also accessible from the main reading room during daytime use.



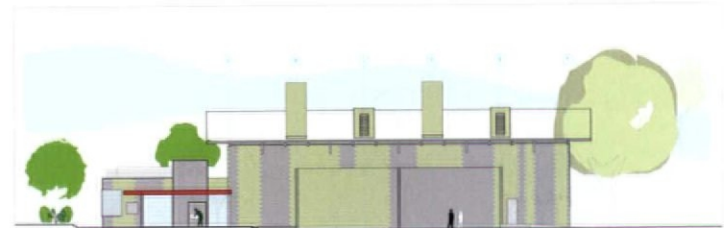
Green Meadows Gymnasium



LAPD Headquarters



Sylmar Branch Library (Photo by Marvin Rand)



Pecan Park Gymnasium



LAPD Operations: Valley Bureau & Traffic Division

Green Meadows Gymnasium

431 EAST 89TH STREET
LOS ANGELES, CA 90003
KONING EISENBERG ARCHITECTURE

The Green Meadows Gymnasium will provide a full court gymnasium with bleacher seating, bathrooms, storage, a kitchen, a classroom and office space in a well-used neighborhood park. Entry is through a courtyard with seating around a large shade tree. The simple masonry shell distinguishes itself by a series of folded walls that dampen interior reverberation, provide structural stability without costly masonry piers and provide sculptural interest. The interior is naturally lit by a skylight-punctured shed roof and north facing clerestory windows. The gym is passively cooled with operable louvers.

LAPD Headquarters Competition

DOWNTOWN, LOS ANGELES
DMJM DESIGN / ROTH + SHEPPARD
JOINT VENTURE

DMJM Design/Roth+Sheppard Joint Venture, with the Downtown Architecture Alliance (Shimoda Design Group, Studio 0.10 and John Friedman Alice Kimm Architects). The purpose of this project competition was to select the design architect for the Los Angeles Police Department's New Headquarters Facility. Entrants were given a two-week period to design a facility that addressed the important issues facing this significant civic project. This competition solution carefully weaves together design and community issues by forming an inclusive team with architects living and practicing in the immediate neighborhood. The result is a program that separates institutional uses from institutional/communal uses, and the architectural elements are placed accordingly. The café, the auditorium, childcare and public parking are separated to become distinct elements, edged by an allee of trees. These elements link the existing Buddhist Temple to Little Tokyo, and as part of the Headquarters Facility design, a park is placed adjacent to the temple to preserve its integrity. The jail component has been nested beneath this public room rotunda, in effect isolating its presence from the community.

Sylmar Branch Library

14561 POLK STREET
SYLMAR, CA 91342
HODGETTS + FUNG

In typical Los Angeles fashion, most patrons will enter the new Sylmar Branch Library from the parking lot, which has been formed by extending the basic geometry of the building into its principle organization. The raked axis thus formed extends deeply into the building proper to culminate in the circulation desk, which is in turn marked by an overhead "cowling" of translucent resin. These elements structure and energize a grand, simple, box-like reading room flanked on the north and south by more specialized volumes housing the children's and adult's reading rooms. A large, street-oriented window, raised above traffic sight-lines, offers views from the adult's area, while a smaller, TV-like window gives passers-by a chance to admire the lenticular ceiling, designed by artist Barbara Strassen, in the children's area. The Sylmar Library has received a Platinum LEED Certification through diligent attention to material selection and energy management.

Pecan Park Gymnasium

127 S. PECAN STREET
LOS ANGELES, CA 90033
KONING EISENBERG

The Pecan Park Gymnasium provides a full court gymnasium with bleacher seating, bathrooms, storage and office space in a well-used park near downtown Los Angeles. The entry comprises a number of simple forms that progress toward the larger gym volume, providing a graduation of scale from the outside. The interior is naturally lit by a series of clerestory roof forms. The faces of the building are graphic in concept both in the patterning of masonry walls and the use of a textured corrugated metal siding at the upper portions. An additional layer of graphic identity is provided by large signage elements on two faces. This 9,000 square foot gymnasium is being developed simultaneously with the Van Ness Recreation Center Gymnasium, located nearby. Subtle changes in this prototype will give local identity, contextual and site response to each project while maintaining common construction components.

LAPD Operations: Valley Bureau & Traffic Division

VAN NUYS BOULEVARD AND
ARMINTA STREET
VAN NUYS, CA 91402
RNL ARCHITECTS

The Operations Valley Bureau and Traffic Division facility is one of many new police stations funded by Proposition Q. Los Angeles is determined to deliver projects that meet the standards of design excellence set by the LA Cultural Affairs Commission, integrate meaningful public artwork, reinforce the sense of place of LA's varied neighborhoods and achieve a LEED TM Certified (or better) rating. In addition to these challenges common to all of the Proposition Q projects, the Operations Valley Bureau and Traffic Division site is less than one half the size of typical station sites. The architect developed a unique three-story solution that meets all functional requirements of this Essential Services Building and Department of Corrections standards, including an Emergency Operations Center for the Valley and Booking/Temporary Holding. The office space is highly flexible to meet future technological or programmatic need. The design will achieve a LEED Certified rating, and may achieve LEED Silver.



20th Area Police Station



Mar Vista Branch Library (Photo by Mahmoud Gharachedaghi)



Playa Vista Branch Library (Photo by Charles Lenoire)



Hollenbeck Police Station



North Central Animal Services Center

20th Area Police Station

1130 SOUTH VERMONT AVENUE
LOS ANGELES, CA 90006
GRUEN ASSOCIATES

The design of this station explores the concept of the officer's "shield" as an analog for a programmatic membrane. The "shield" becomes a habitable topology addressing notions of protection, strength and clarity. This design element organizes the demanding functional adjacencies, levels of access and station security. A protective environment is implied through the articulation of the membrane wrapping around the exterior and interior surfaces. Public access is achieved with a transparent wall of glass coupled with a plaza flowing onto the sidewalk and adjacent public parking area. Public spaces within the building are located next to the plaza, and further utilize the plaza for community event space. A perimeter site wall defining the compound peels off the main structure to define secured exterior space. The site wall functions as an extension of the building into the neighborhood, re-emphasizing the mission of the Los Angeles Police Department—"To Protect and to Serve".

Mar Vista Branch Library

12006 VENICE BOULEVARD
LOS ANGELES, CA 90066
GA DESIGN

GA Design set out to provide Mar Vista with a civic structure that was simple, open, inviting and above all an icon of sustainability. The building sits at an angle to Venice Boulevard, which creates a more dynamic public façade, and provides the best orientation relative to the sun and prevailing winds. From several blocks away, one can locate the building by its tower, which functions as the story telling room. A cone-shaped entry canopy cascades over the main entrance, resembling the ocean waves for which the area is named. Operable windows were strategically placed on the building to provide cross ventilation; clerestory windows wash natural light across the reading areas. In addition, the entire building is designed on a raised floor—the first in a public project in city of Los Angeles—for flexibility and to provide an air plenum for energy efficiency. In addition, rooftop photovoltaic panels are planned, to generate most or all of their electrical needs.

Hollenbeck Police Station

2111 E. 1ST STREET
LOS ANGELES, CA 90033
AC MARTIN PARTNERS

In the Hollenbeck Station, in Boyle Heights, architects from AC Martin Partners delicately straddle the thin line between openness and defensibility in a neighborhood where violence, or attempted violence, against police and police facilities are routine. In this building, the corner is scooped out, to create a small plaza in front of the building, with inward corner of glazing that lights up at night like a lantern. The local police were strongly against transparent glass, however, so sandblasted glass lets in light but protects people inside the building from being visible from the outside. In urban design terms, the station helps animate a small park, with a historic theater directly opposite the police station on the other side of the park. The front elevation of the building is positioned so it forms a "bookend" with the historic structure.

Playa Vista Branch Library

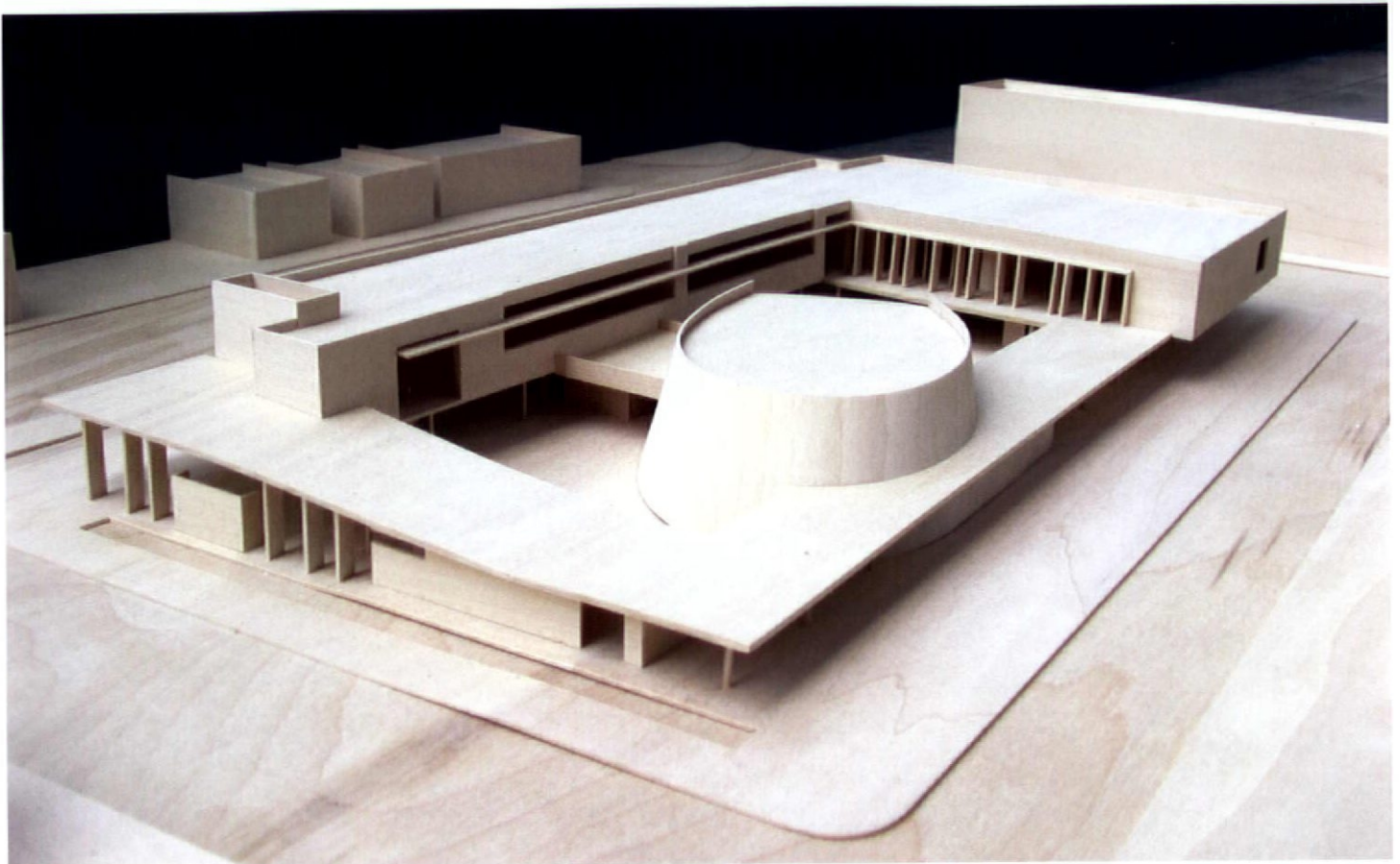
6400 PLAYA VISTA DRIVE
LOS ANGELES, CA 90094
JOHNSON FAIR ARCHITECTS

This project is a new 10,500 square foot branch library in the new Playa Vista community, located on the west side of Los Angeles. The building program includes a 1,000 square foot community meeting room, specially designed areas for children's storytelling and teen gathering and a central Reading Room two and a half stories high, surrounded by books and natural light. Landscape elements help define a pedestrian entry court and gardens are designed for views from within the library. The site provides parking for 21 cars. The library is a part of the first phase of development, which also includes a Visitor's Center, nearby residential areas and an adjacent Community Center.

North Central Animal Services Center

3201 LACY STREET
LOS ANGELES, CA 90031
CHOY ASSOCIATES ARCHITECTS

This remodeling of an existing "bare bones" animal shelter in downtown Los Angeles creates an expanded state-of-the-art facility that will promote adoptions by showcasing animals in a park-like environment and serves as a sustainable building model for the community. The majority of the existing building will be maintained, but the appearance of the facility will be transformed by the addition of a long, curved wall that organizes and integrates the building with the new exterior kennels and with the landscape. The kennels fan out from the wall and are shaded by canopies of translucent photovoltaic panels. The two entry plazas are shaded by a series of flexible-membrane photovoltaic panels suspended by cables from a "forest" of poles. Water-source heat pumps will utilize fountains in the kennel areas as cooling towers. Inside the gallery, visitors can play with cats inside floating cat rooms enclosed by columns of hanging wire-mesh drapery, or admire the various animals displayed in illuminated glass cages inserted into the long wood wall.



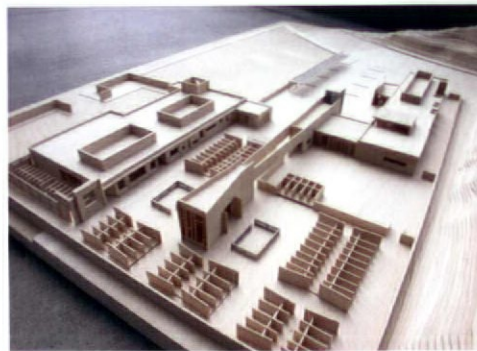
Boyle Heights Youth Training Center (Photo by Pleskow + Rael)



Santa Monica Transit Parkway Project Wall



21st Area Police Station



Harbor Animal Services Center (Photo by Pleskow + Rael)



Harbor Gateway Community Center

Boyle Heights Youth Training Center

INTERSECTION OF FOURTH AND
GLESS STREETS
LOS ANGELES, CA 90033
PLESKOW + RAE WITH ARCHITECTURAL
DIVISION, BUREAU OF ENGINEERING

This Boyle Heights project was conceived of as a shelter, an oasis, within one of Los Angeles' toughest neighborhoods. The focal points of the project are the "green" court spaces created within two interlocking Ls of building mass and an elliptical mass functioning as the recreation/multipurpose room. On the first level, administrative functions (offices, conference rooms, storage) are pushed to the perimeter, establishing a protective barrier against the busy street. Conversely, at the second level, circulation is along the street, enabling the classroom spaces to benefit from the quiet and view provided by the courtyard spaces. Through a direct response to the realities of the physical and cultural context, the project seeks to create a soothing environment conducive to the Center's goals.

Santa Monica Transit Parkway Project Wall

SANTA MONICA BLVD
(BETWEEN BEVERLY GLEN AND
MANNING IN WESTWOOD)
LOS ANGELES, CA 90024
PLESKOW + RAE WITH ARCHITECTURAL
DIVISION, BUREAU OF ENGINEERING

This 1,500-foot retaining wall is one component of a large undertaking to expand and "beautify" Santa Monica Boulevard from Beverly Hills westward to the I-405 freeway. The wall, situated between Beverly Glen and Manning, in the Westwood section of Los Angeles, functions to maintain the grade change between "Big" Santa Monica Boulevard and "Little" Santa Monica Boulevard. The wall is composed of six sections of differing lengths and heights constructed from colored concrete in a "shingled" relief pattern, and evokes a geological event, rising and descending into earthen berms at either side. The project presents an opportunity to intervene and create urban space from material normally reserved for the mundane process of the road builder.

21st Area Police Station

21501 SCHOENBORN STREET
CANOGA PARK, CA 91304
CARDE TEN ARCHITECTS

In an area virtually devoid of open space, this new police station sits back from the street giving way to a generously landscaped garden and public plaza. In contrast to the uniform simplicity of the façade, the community room appears as a freestanding sculptural pavilion rotated off the grid. Oriented toward the heavily trafficked intersection of Canoga Avenue, a half a block to the east, this room announces the police station's presence within the community. The interior of the police station is organized into four quadrants representing discreet functional elements. These quadrants are defined by a clear north/south and east/west circulation pattern. The east/west "spine"—more than 300 feet in length—is the building's center of activity, allowing staff to travel quickly among the quadrants and promoting communication between departments. The public entry, lobby and community room share the building's north/south axis.

Harbor Animal Services Center

957 N. GAFFEY STREET
SAN PEDRO, CA 90731
PLESKOW + RAE WITH ARCHITECTURAL
DIVISION, BUREAU OF ENGINEERING

The Harbor Animal Services Center, located in the San Pedro area of Los Angeles, will be a 16,000 square foot facility providing medical treatment, training, animal control and licensing, spay and neuter, euthanasia and adoption services to the local community. Part of a bond measure program established to meet and update the growing animal services needs of the city, the facility is envisioned as a new paradigm in response to the program. The architectural proposal intends to create an exploratory, diverse, didactic experience through the development of a landscaped "campus," dispersing and organizing the program across the site. The building masses and landscape, framing exterior spaces, are intended to foster an interactive, personal experience between visitors and animals at the shelter.

Harbor Gateway Community Center

802 GARDENA BLVD.
LOS ANGELES, CA 90247
PLESKOW + RAE WITH ARCHITECTURAL
DIVISION, BUREAU OF ENGINEERING

The Harbor Gateway Community Center is a 4,000 square foot facility in an often forgotten, beleaguered section of Los Angeles. The Center's purpose is to maintain a connection between the community and the seaport. The program responds to essential community needs, providing spaces for recreation, meetings, computer literacy training, counseling and art. The building is organized densely towards the street side, with the multi-purpose space opening and extending outward toward the rear yard and enclosed court. The arts space is conspicuously located at the corner, there acting as a virtual display case for local youths' art and crafts. In addition to providing a public amenity, the building form and massing address the need to maintain an urban edge while responding, passively, to local climactic conditions.

About A+D

The A+D Museum opened in January 2001 in the Bradbury Building, one of downtown Los Angeles' premiere landmark buildings.

The recent move to West Hollywood affords the Museum prominent street presence in an area of the City with considerable pedestrian traffic and thus better visibility.

The mission of the A+D is to expose the public to architecture and design, to encourage innovative thinking in these disciplines, to stimulate an awareness of contemporary issues in architecture and design, whether it is the general public, school children or educated design professionals.

The A+D is the only museum in Los Angeles where continuous exhibits of architecture and design are on view. Through exhibits, lectures and book signings, the A+D serves as a showcase for the work of important regional, national and international designers, providing a forum for contemporary issues in architecture, urbanism and design that are helping to shape the city.

The A+D Photography Gallery has a continuously changing exhibit of architectural photography for purchase. All photography is signed by such highly renowned photographers as Marvin Rand and Julius Shulman.

The A+D is intended to be an all inclusive information and education center for design, architecture, interior design, landscape design, fashion design and product design.

The A+D works collaboratively with other local institutions of design as well as local design schools. On a limited scale the A+D is a retail shop for books on design and accessories of high design merit.

The A+D Museum is a not-for-profit institution, supported by its members; corporate and foundation support; government grants; and special event revenues.

The general public is invited to become supporting members of the A+D and participate in all museum events. A small donation of \$25 will assure advance notice to the museums many exciting events, exhibitions and gallery talks, as well as access to "what's new in architecture" in LA.

The A+D Museum is located on the ground floor of 8560 Sunset Boulevard in West Hollywood. Museum hours are Monday through Saturday are 10 am – 6 pm, and Noon – 6 pm on Sundays. For additional museum information or directions, please visit <http://www.aplused.org> or call 310-659-2445.

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PROFILE SITE

The canny M. David Paul sees the value of greenery as an amenity. He *invests* in landscape and reaps the returns in higher rents.

Pinnacle

ONCE UPON A TIME, CLIMATE WAS BILLED as an amenity by Southern California developers. Then, somewhere along the line, that switched to climate control. And who needs landscape when you've got HVAC?

Plants cost money and required maintenance, so nasty, bright, hot concrete plazas filled in any necessary gaps between building and street. No one used them—and who would want to?—which allowed developers to claim that nobody wanted outdoor space after all.

And so it is that most of us pass our workaday lives, but for a lucky few with offices in buildings owned by M. David Paul and landscaped by Katherine Spitz Associates. The canny Paul sees the value of greenery as an amenity. He *invests*

in landscape and reaps the returns in higher rents. The talented Katie Spitz gives him, and his tenants, the most for the money, creating an actual out of doors between cubicle and car.

The Pinnacle sits on a triangular lot between Olive and California Avenues, in Burbank. The project was developed by Paul and designed as a team that, unusually, includes the landscape designer from the start. The gardens are fairly traditional in arrangement to stay in keeping with Paul's vision of the site as his "Tuscan Village". What makes them unusual is their depth, literally.

Typically both building and landscape are built up from the slab atop the parking garage. This forces the landscaper to use, essentially, a



Photos by Jay Venezia



There's lots of seating on steel and concrete/stone benches, and plentiful ashtrays. "The smokers use the landscape at any site like nobody else," avers Spitz. "God bless the smokers." Smoking or not, idlers can avail themselves of wireless data ports interspersed around the site.

lot of planters. In the case of Pinnacle, the top of the garage was set down by three feet specifically to allow the landscaping to exist at "ground level."

A lot can be done in three feet of soil, since roots will happily run horizontally. In fact, Pinnacle features a rather sizeable redwood tree. But, as Spitz wryly observes, "Trees are heavy." By code the garage's roof needs to support the weight of a fire truck—about 220 pounds per square foot. Pinnacle's planting required about 400 pounds. On another site of Paul's, where they've planted groves, it gets up to around 700 pounds per square foot.

Approaching the Pinnacle from Olive, in either direction, the lushness of the site is noticeable, although this corner of Burbank is relatively verdant (thanks mainly to plants growing on freeway embankments, not developed lots). Entering from the street, or up from the parking below, places one on a

paved axis that runs parallel to the building. The axis itself is fairly subtle, broken up by transverse hedges and staggered so as to deny a line of site from end to end.

The segmented path effectively creates a sense of enclosure—with each resulting "outdoor room" distinguished by its own distinctive plantings. What's curious is that the landscape feels not only pleasantly removed from the street, but also from the building itself. Somehow the plantings conspire to make one forget the six-story "Tuscan" mass looming a mere twenty feet away. The building does play nicely by stepping back as much as possible along the façade. The plant matter then presses in to fill the voids. Even the one bold architectural moment, a brief arcade, is over-hung with vines.

A white-trunk birch allee joins the two main entrances to the building, leading to a cypress and iris allee. A rose garden follows, and then



a pergola-covered path to Phase II, which is in the process of being built. Adjacent to the pergola sits a large metal sculpture, set apart on its own sandy court. Apparently the Pauls, husband and wife, personally select pieces to integrate art into the site plans. There's an interestingly personal quality to its presence, speaking not just to ownership, but to pride. Looking around, it's understandable. For what many developers would see as dead space, Paul found value in—and that should make any businessman proud. ■

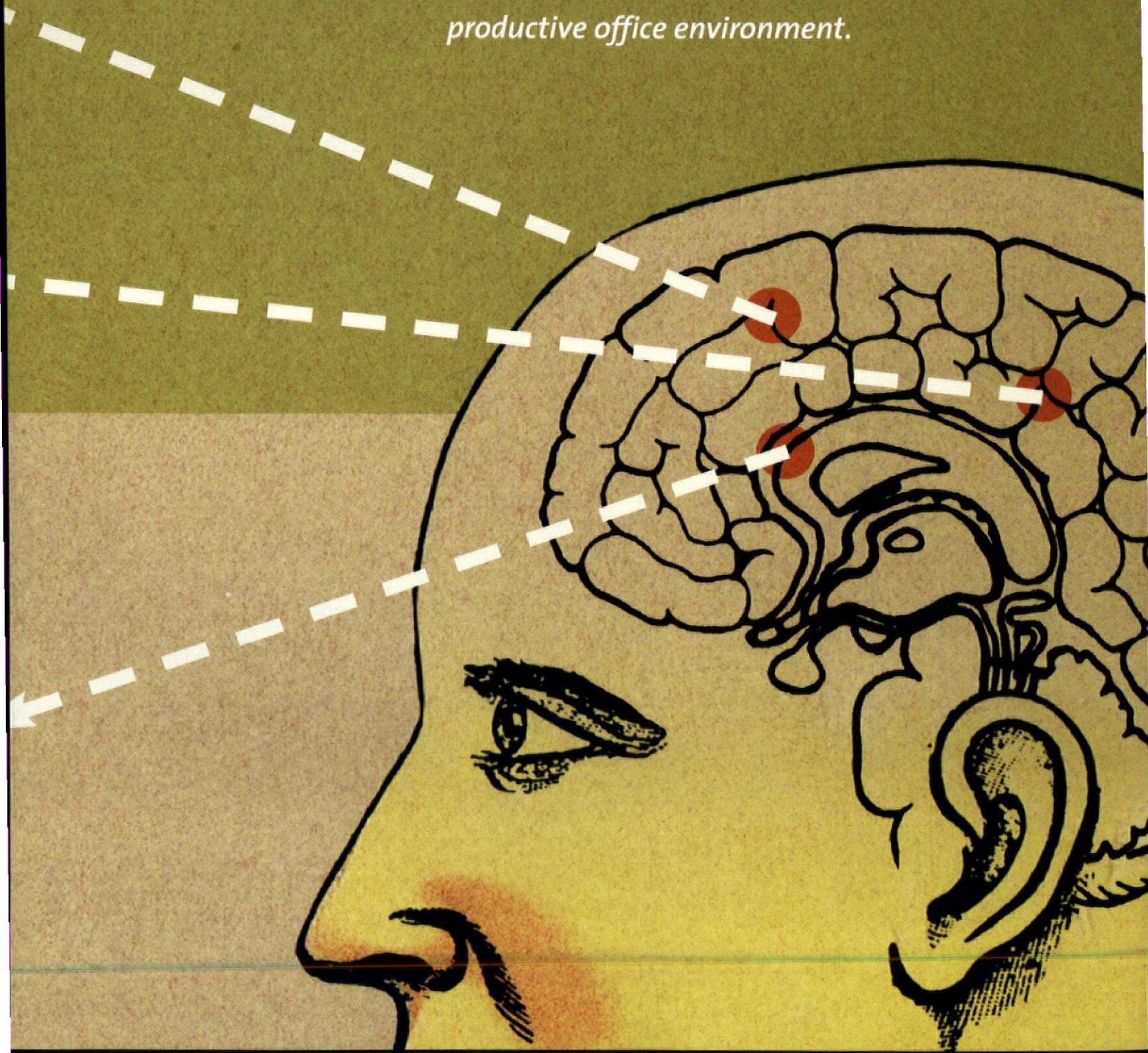
—JESSE BRINK



Architecture **BY ELIZABETH MEYER** *& Experience*

As architects, we all believe, or would like to believe, in the transformative power of architecture. Indeed, the notion that the spaces we design have an effect on the people who use them is a key element of architecture's self image. Like many such notions, this effect has been long asserted, and rarely analyzed.

Psychological effects, as well as the physical aspects of technology, flexibility and space efficiency are the key to a more effective and productive office environment.



Recently, though, many firms have taken it upon themselves to investigate the problem, through in-house consulting departments or organizational psychologists. The practice-wide enthusiasm is so great that the AIA is supporting such research directly through the Academy for Neuroscience in Architecture. So, how does architecture affect people?

THE FOUNDER OF THE ACADEMY FOR NEUROSCIENCE IN ARCHITECTURE, John Eberhard, FAIA isn't quite sure, but he is confident that the answer lies in the brain. The 2002 Latrobe Fellowship recipient believes that ongoing research into brain function will have revolutionary effects on the future of architecture. "There is," he explains, "a fundamental response of the mind to many attributes of design that is more dominant than the ephemeral concepts of taste."

Neuroscience is the field in which Eberhard seeks this "fundamental response". Simply put, Neuroscience is the study of how the brain works. By measuring blood flow in the brain as against a series of benchmarks, researchers pinpoint small sections of brain matter that are active during specific tasks. Locating those areas on brain maps

begins to give researchers an idea of the complex combinations of brain activity involved in any given experience.

But, as Dr. Erica Mondro, a fellow at UCLA's Neuropsychiatric Institute, explains, nothing in Neuroscience is ever

that simple. "Things are measured based on averages and "normal" response, but the brain can adapt, so average response may not really be that meaningful in explaining the experience of any one individual." Visual and spatial cognition, one of the areas of neuroscience most closely tied to architecture, can involve numerous brain functions occurring simultaneously. Past experiences and subconscious associations can also impact it. "And," Dr. Mondro notes, "the parts of the brain that deal with emotional response are among the least understood at this point."


However, Eberhard is undaunted. He likens the developments in neuroscience to the late 19th-century advances in physics that led, as he describes it, to a revolution in the practice of architecture. Materials and mechanics changed the palate of issues that architects could even consider, and the glorification of the scientific method paved the way for the machine aesthetic and universal rules of Modernism. Eberhard sees this as a model.

The new revolution will overturn what Eberhard suggests is a largely intuitive process, in which designers employ natural light, acoustics, color and scale in creating spaces, without any empirical data supporting their choices. According to Eberhard, knowing the rules of how the brain responds to those stimuli will give designers the ability to ensure that their design has the desired effect on the users. The neurological information can then be used by architects to "bolster their creativity," claims Fred Gage, a Salk Institute scientist and member of AFNA's board of directors.

Further, he hopes that the empirical evidence of neuroscience can be used to help architects make a case for their design decisions to skeptical clients and decision makers. As Gage stated in a recent interview with *Neuroscience Quarterly*: "For architects to say to a state legislature that they think it is true that having windows in the classroom is good for children's cognitive activity does not make for a convincing argument. Scientific evidence to back up the statement can influence decision-makers to follow the design choices of architects."

Interesting premise, but what does that mean for the practice? Even Eberhard says that it's too early to tell. Neuroscience research is just beginning to be used as a clinical and behavioral tool and, while there has been significant research into wayfinding, auditory stimulation and visual cognition, the connections with architectural design remain vague.

"There is... a fundamental response of the mind to many attributes of design that is more dominant than the ephemeral concepts of taste."



Psychology is certainly a factor in how architects design. We make spaces that people experience, and whether we are choosing to delight, inspire or soothe we are often designing with a specific psychological effect in mind. What Eberhard refers to as intuitive, is what many architects regard as the fundamental art of the practice—intuition married with years of training and practice.

And through this intuition, coupled with observation and experience, many architects are creating spaces that are both transformative and explicitly oriented toward the psychological needs of users. Perhaps more profit-driven than altruistic, designers are nonetheless using words like pleasing, inspiring, creative and relaxing to describe what they want from a space.

More than simply using new catch phrases, designers are giving more and more emphasis to understanding the human factors – how people move through space and how spaces affect them. Firms like Gensler and HOK have developed consulting practices that work with clients to develop a psychological and cultural understanding of their workers needs. And other firms, including AC Martin Partners, include organizational psychologists on their staff.

Barbara Bouza, a Senior Associate at Gensler who has been designing hospitals, medical facilities and labs for more than twenty years, implements these approaches in her design. She cites as an example a lab facility she is currently working on. “The client is really focused on studying how the lab technicians interact and respond. They really want them to be happy. I think that some of this can be attributed to a new sense of accountability in the workplace because in the lab environment it can be grueling work and there is zero tolerance for error.”

Hospital design is on the forefront of this trend, investing vast resources not only on the most advanced technical apparatus, but also on creating healing environments, simplifying wayfinding and improving the hospital experience. The Mattel Children’s Hospital, for example, was designed with a simple reorganization of the plan that kept the patient rooms away from busy maintenance closets, thus eliminating a source of stress for both patients and their parents. Both St. John’s and Los Angeles Children’s hospitals also recently renovated their facilities, creating healing environments in waiting rooms, reception areas and outdoor spaces.

Bouza notes that eliminating stress is something that organizations across the board are focusing on. “I recently got an email from a

woman who is a patient at a medical facility we designed,” she recalls. “This patient said that she was so worried and stressed about the medical procedure that she needed to have done, but that walking into the environment put her immediately at ease. The reception area, waiting room, hallways, even offices and exam rooms had been designed with the intention of helping soothe a very stressful experience.”

Behavioral observation and sociological study are providing enough empirical examples that the physiological and neurological evidence may not even be necessary. Even the GSA’s recently published “Integrated Workplace” report cites sense of place, worker pride and employee satisfaction as crucial elements to employee productivity. The report argues that these psychological effects, as well as the physical aspects of technology, flexibility and space efficiency are the key to a more effective and productive office environment – making individual psychology a factor in the bottom line. And anecdotal evidence, as always, abounds. The head librarian at Seattle’s Public Library, for example, reports that several employees have postponed plans to retire because they enjoy working in the new building so much.

So, in a way, the practice is ahead of the research. Whether led by intuition or observation, both clients and designers are responding to psychological needs in direct, tangible ways that have not been prevalent for much of the past century. And they are doing this without having the explicit evidence of brain response to catalyze or justify those decisions.

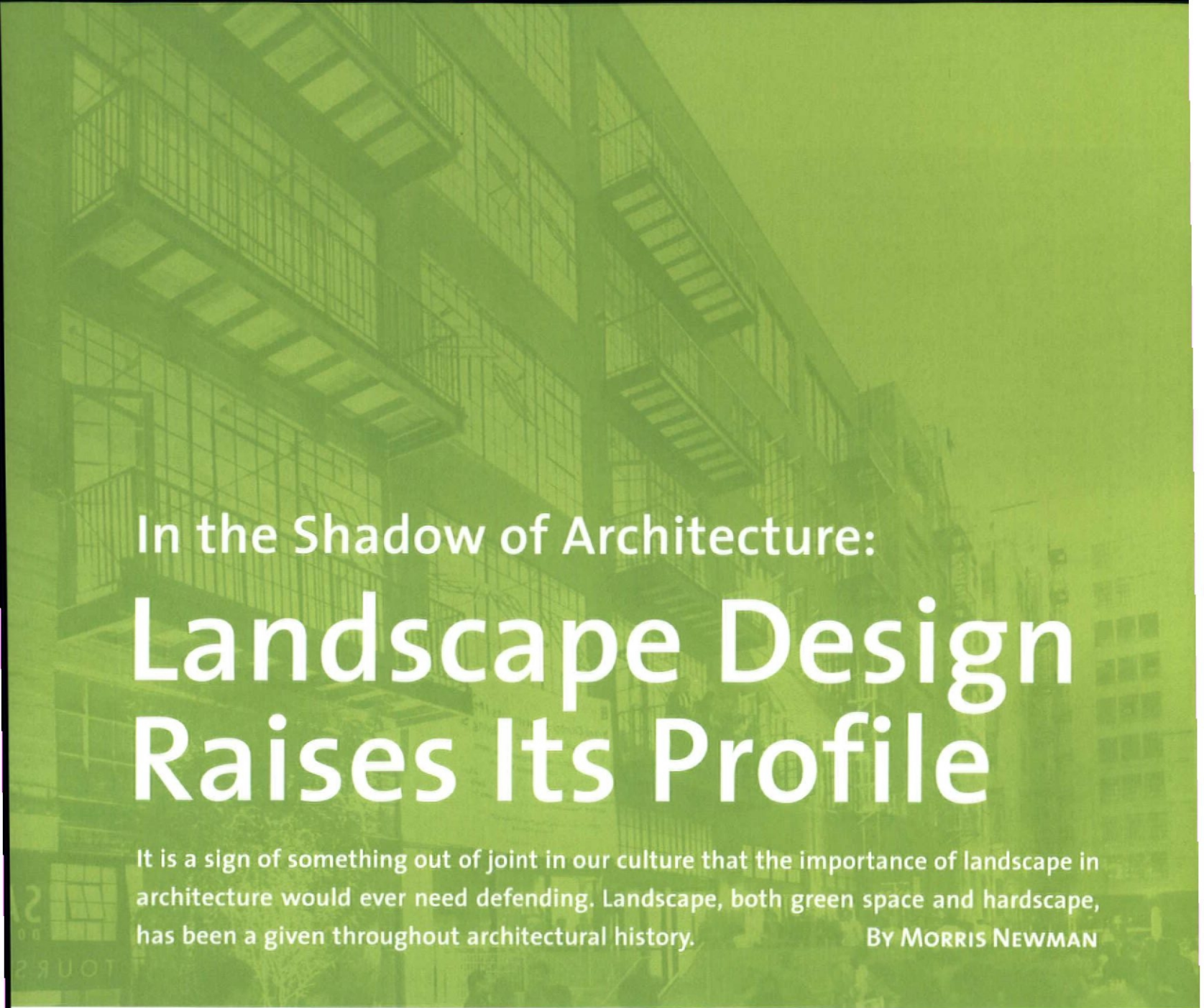
If the practice is already incorporating an understanding of experience and psyche into design, what will it really gain from the understanding of brain function? As neuroscientists learn more and more about how brain function affects the human psyche and behavior, the revolutionary moment may yet emerge. Perhaps, as Eberhard asserts, there are fundamental truths to the way that we experience space, which will lead to a new set of design tools.

Bouza would hope to use such tools as a set of guidelines, more of a starting point than a benchmark. She sees the information as being like much used color theory or ergonomics, as a guideline to stimulate creative and intuitive design rather than as an absolute rule to be followed. So perhaps this information is better thought of as part of the set of principles that are emerging at the forefront of the practice of architecture. Perhaps as we move into the next century a focus on the human experience is quietly pushing back on the rational. ■

*Open space has
gone from
foreground to
background,
from positive to
negative space.*



*Creating open space in a mature urban environment:
A former parking lot behind a group of office buildings
on Broadway becomes the social center of Santee Court,
a residential conversion. (Mia Lehrer & Associates)*



In the Shadow of Architecture: Landscape Design Raises Its Profile

It is a sign of something out of joint in our culture that the importance of landscape in architecture would ever need defending. Landscape, both green space and hardscape, has been a given throughout architectural history.

BY MORRIS NEWMAN

In Western architectural theory, it is difficult to find discussions of buildings without some reference to the gardens and plazas that surround them, because architects traditionally conceived buildings and landscape as a whole. All the more so in traditional Chinese and Japanese architecture, in which the design of landscape has equal or greater importance to that of palaces, temples and the houses of poets and connoisseurs. Most often, the designs of those buildings are planned around highly composed views of gardens, earthworks and water.

With that history in mind, it should come as a matter of surprise that we now find landscape in such a minimal and degraded form in American cities, particularly those that grew up after the City Beautiful movement of the early 1900s, with its emphasis on public parks and boulevards. (Los Angeles, in fact, did have a City Beautiful phase, but

most of the work is limited to the city's uninspired Civic Center. Its greatest landscape gesture, the Los Angeles Mall, remains hidden behind public buildings.) The result is that in the boom towns of the west and southwest—Los Angeles, Phoenix, Dallas, Las Vegas—landscape has become literally marginalized. Open space has gone from foreground to background, from positive to negative space. By the 1960s and '70s, landscape had become little more than a means to separate buildings from streets and pedestrians, or as a means of disguising unsightly facts of life, like parking lots. As a result, the landscape that does exist has a not-quite-there quality. The green margin is neither "passive" space, meaning an aesthetically high-value place like a rose garden or a Zen garden, or an "active" space that invites picnicking and frisby throwing. Not really meant to be seen, as such, marginal landscaping is just a green fuzz in our peripheral vision.

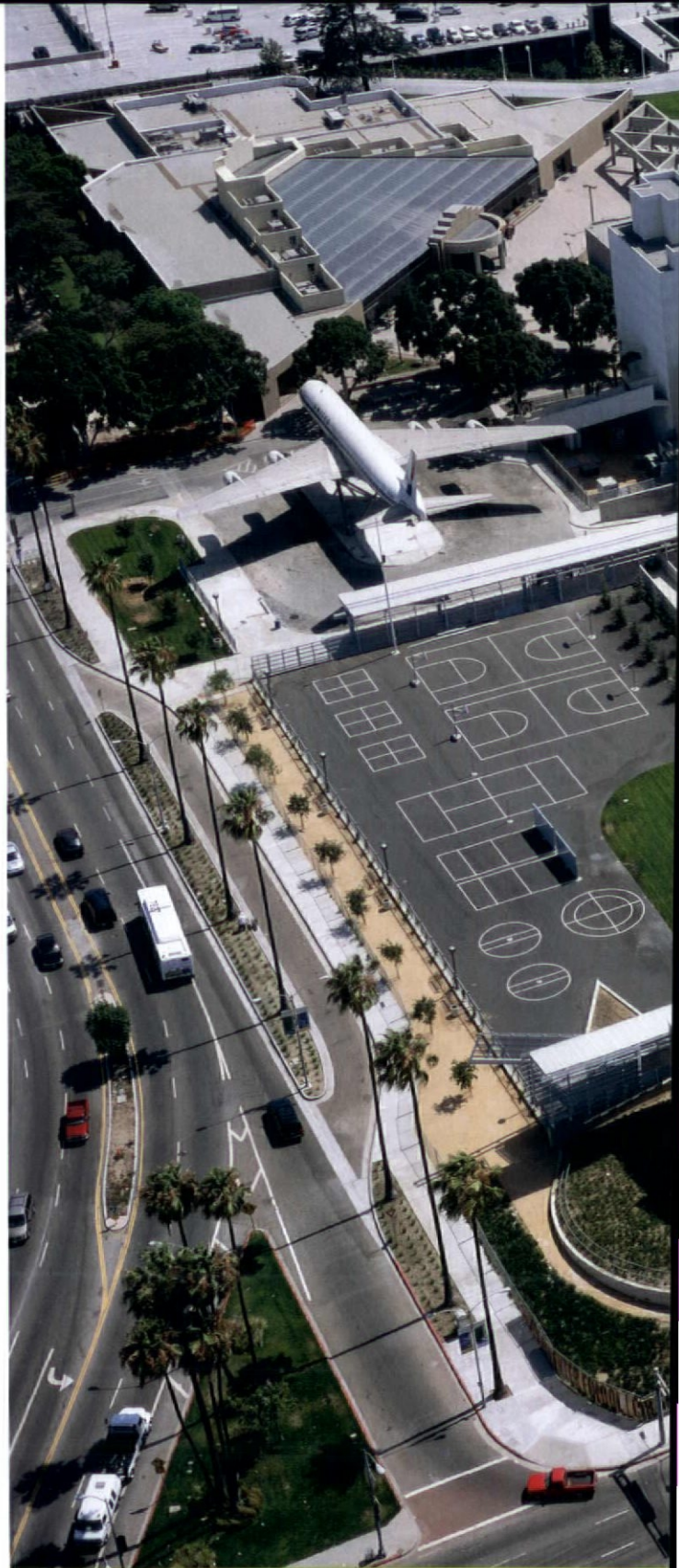


The formerly-severe grounds of the PDC, transformed. (Jay Venezia, Venezia Photography)

What happened? For many people, the reflexive impulse is to blame Modernism and the cult of the stand-alone object. This idea is misplaced, however, at least as far as early Modernism is concerned. It is impossible to imagine the buildings of Gill, Wright, Schindler, Neutra, Lautner, Craig Elwood and Charles Eames without a strong relationship to landscape. Real estate economics, rather than Modernism, is a more obvious culprit. In a speculative environment where the value of buildings is measured entirely by their ability to produce income, open space will be the inevitable loser. Municipal building codes, which do not require actual open space is another landscape killer. So are some latter-day architects, who do not want their all-important elevations to compete with anything at all, natural or otherwise.

Landscape, happily, is rebounding, and for many reasons. The New Urbanism, whatever one's arguments with it, has asserted an inseparable relationship between open space and the livability of cities. The environmental movement, for its part, has raised the value of green space in buildings, particularly those that fly the banner of Sustainability (perhaps nowhere as dramatically as the New Science Center School in Exposition Park by Morphosis, where the very walls and roof of the school building are lined with grassy sod.). The primary reason that landscape has rebounded, of course, is that open space is a fundamental human need, and that well-designed outdoor spaces are central to any definition of civilized life, public or private.

If architects and landscape designers want to raise the profile of open space in Los Angeles, however, they must carve that space out of existing buildings and spaces, such as the narrow parking lot



Landscape, environmental quality and architecture meet: The Science Center School by Morphosis in Exposition Park, Los Angeles. (Benny Chan/fotoworks)



*...well-designed
outdoor spaces
are central to
any definition
of civilized life...*

behind a group of office buildings known as Santee Court that Mia Lehrer & Associates turned into a social courtyard with the conversion of those buildings into loft units. In a very different context, Lehrer took another negative space, this time the roof of a subterranean parking structure in the Amgen headquarters in Thousand Oaks, making the barren roof into a planted garden, as part of a new master plan designed by Johnson Fain. In some cases, landscape can raise the tolerability of otherwise ordinary or undistinguished buildings, such as the new curbside planting in front of the Los Angeles County Courthouse, by Rios Clemente Hale Studios.

Landscape can also change the character of existing buildings for the better. The Pacific Design Center, Cesar Pelli's auto-oriented landmark of the 1970s, has become friendlier to people on foot with the additions of wave-like earthworks, fountains and sculpture on Melrose Avenue, while new planting and street furniture heightens the formality of the San Vicente Plaza on the west, with the intent of making the plaza a venue for outdoor events. The designers were Thomas Balsley Associates of New York, in association with Melendréz of Los Angeles. For another



TOP LEFT: Fashioning a park atop a parking structure: Landscape element for Amgen Campus Master plan. (Mia Lehrer & Associates in association with Johnson Fain)
TOP RIGHT: Master plan, with new green space at center. (Johnson Fain)

If architects and landscape designers want to raise the profile of open space in Los Angeles, they must carve that space out of existing buildings and spaces...



A dramatic urban garden by Melendréz revitalized an unused corporate campus. (Jay Venezia, Venezia Photography)

landmark, this time the former Big A Stadium in Anaheim (now known as Edison International Field), ima+design of Irvine, in association with architect Robert A.M. Stern, replaced the blank concrete paving of the stadium's enormous forecourt with colored concrete depicting miniature ball parks that accompany a giant baseball cap and other sculptural objects contributed by master plan architect Stern. A new building, the Kaiser Ontario Radiation Therapy Center, demonstrates an even closer interaction between architecture and landscape. Working with design architects Widom Wein Cohen O'Leary & Terasawa, Melendrez designed a courtyard with a terraced garden that reflects light into the medical building and provides a soothing view for people undergoing cancer treatment.

The growing belief that open space contributes value to buildings has emboldened developers to dedicate more money to it, and give a far freer hand to landscape architects than in previous decades. However, though enriched and expanded, landscape remains on the margin. Perhaps a really big change of heart will not happen until the population grows so large, and urban land so scarce, that we all become conscious of our common need for well-designed open space before it disappears altogether, or, worse, can only be found in the form of slums and favelas. Facing that potential crisis, at least we can say that we no longer take landscape for granted, and, like Candide, we increasingly feel like tending our gardens. ■



Softening the barren profile of Los Angeles Civic Center: Landscaping program by Rios Clemente Hale. BOTTOM: Master plan (Rios Clemente Hale).





BY ANN GRAY

Developing Greenery

M. David Paul & Associates, of Santa Monica, has built or developed more than twenty-five projects since its founding, with most of their recent work located in Santa Monica or Burbank. The company tends to develop properties with long-term ownership in mind, which encourages them to invest in a higher than usual level of quality in the building and the site. As a testament to this, four of their recent buildings have received the City of Los Angeles Beautification award.

The firm far exceeds its competitors in its concern with landscape design. Their Media Studios North, a five-story, 190,000 square foot, Class A building in Burbank, features a vast, park-like grounds, designed by Katherine Spitz Associates. The Pinnacle is a two building, 625,000 square foot office project, also in Burbank. Construction of the first building was completed in 2002, and it is currently 90% leased. A garden, also by Spitz (profiled on page 26), unites it with a second building, which is under construction. Ann Gray recently spoke with Mr. Paul about the role of landscape in his projects.

"Today the human resources department is just as involved as the CFO in choosing a location, because they have to be competitive as an employer. [M. David Paul's] projects have always made an outstanding impression." —Carl Muhlstein, Executive Director, Cushman & Wakefield





Have you always appreciated landscape or is it something you gradually arrived at as you built your development business?

I've always liked gardens. They're peaceful and I like them relative to residences. We've always had an objective to make an office building have a more residential feel than a hard-edged commercial project. Often residential areas have the best landscaping.

When did you realize gardens would help from a business perspective?

My youngest daughter used to go to the office with me on weekends and play store while I finished up work from the week. We went to lunch one day and came back and she looked at the building and she said, "That's an ugly building." She was right. It was a building I owned. It had the typical 6-foot frontage, sparsely done. Since then I've always tried to make a nice garden.

How has the landscaping affected your business? Does it help with increased rents, better occupancy or quality of tenant?

Overall tenants know we will put together a nice environment. It gives them a good feeling walking in and out. In good times we've had good occupancy and in bad times we've had good occupancy. I'd like to think it was due to our good management but there's a kind of tenant that responds to the gardens. Some people don't like gardens and they wouldn't be enthusiastic at all but to many people, in their selection process, we stand out.

When did you start developing real estate on your own account?

We started in 1967. Our first true garden in 1974 was quite successful—more than our competition's. It was a period of time when the market was quite soft and the buildings with no gardens were having a hard time. A couple of them tried to squeeze in some trees in the cracks in the sidewalk to try to compete with us.

Tell me about your landscape architects.

Katie Spitz is terrific. A wonderful personality and a wonderful human being and she is talented. In each project we are able to come up with a unique theme that tenants and others enjoy. I've often been by the projects and see a number of people in the garden brown bagging. Katie has been great at that. We have a number of projects in the pipeline and we might even put in a couple of rows of grapes... for a very small batch of wine [laughing].

Who else have you worked with?

We started with Jim Preston. He passed away 5 years ago. He was a partner in the largest landscape firm in LA and then he went to a one-man firm. He wore cowboy boots and a cowboy hat and a shiny belt buckle. We used to joke that the way we chased him down was by sending up smoke signals. He did great things. On one or two projects we used Rolla Wilhite who has Burlwood Tree Farms. We buy a lot of trees from them.

Is it true that you work with your wife [Diane Paul] on selection of artwork for the gardens?
It's true. She graduated in fine art, got sidetracked and became a lawyer. She's retired now and in charge of selecting art. We go for California artists. It's been fun meeting and working with them.

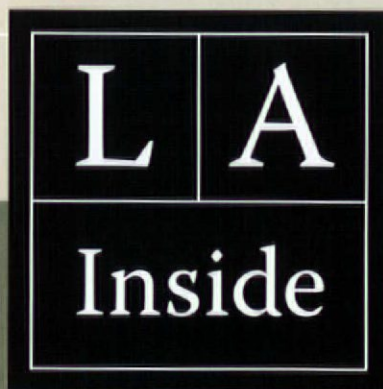
How does your collaboration work with Katie?

We talk a lot ahead of time. It's the same as with the architects. We have definite ideas and strong goals but also feel that after we give guidance as laymen we like to have talented architects and landscape architects come back with their ideas. We are somewhat controlling in what we want to accomplish but we like the artists, so to speak, to come up with their ideas. We might make them come back a number of times until we like it. We make Katie come to meetings well in advance of the landscaping so she can develop her ideas as the building is being designed.

That's great. I know nothing irritates a landscape architect more than being told, 'OK here's the building now put some bushes in.'

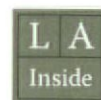
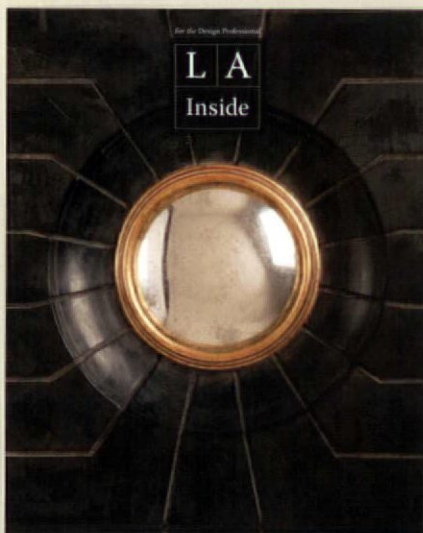
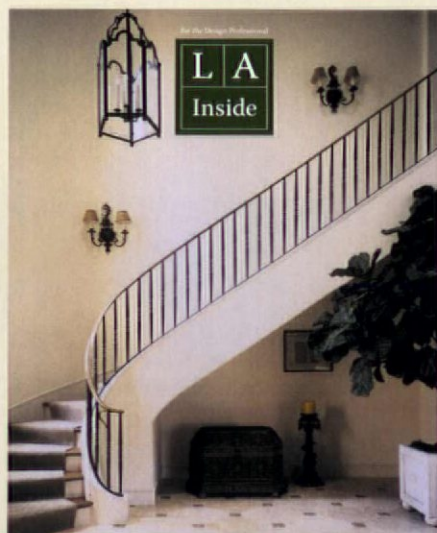
I shouldn't say this but you see a lot of buildings where the building is the most important thing and there are just a few bushes. If ours could be completely wrapped by beautiful foliage or gardens that would be wonderful. ■





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PROJECT CREDITS

Project | Rhode Hepburn House

Location | Venice, California
Client | Hilary Rhode and Chris Hepburn
Designer | 10east

PROJECT TEAM

Principal | Mohamed Sharif
Team | Felix Monasakanian, Sevak Karabachian, Heather Smirl and Hugo Ventura
General Contractor | Highcastle Construction
Photographer | Tim Sakamoto

Project | Malibu Meadows Residence

Location | Calabasas, California
Client | Josephine Powe and Thomas McGuire
Designer | Aleks Istanbulu Architects, AIA

PROJECT TEAM

Principal | Aleks Istanbulu, AIA
Designer/Manager | Holly Chacon
Structural Engineer | Stephen Perlof
M/E/P Engineer | Donlite & Associates
General Contractor | Palmaro Builders/Dean Palmaro
Photographer | Ciro Coelho

Project | Bath House and Pool Facility for County of Los Angeles

Location | Cerritos, California
Client | County of Los Angeles, Department of Parks and Recreation
Designer | Aleks Istanbulu Architects, AIA

PROJECT TEAM

Principal | Aleks Istanbulu, AIA
Project Manager | Sanjiv Bajaj
Construction Manager | David Senft
Designer | Gabriel Zamora
Structural Engineer | CTW Engineers
M/E/P Engineer | Donlite & Associates
General Contractor | MTM Construction, John Moon
Photographer | Tom Bonner

Project | Santiago Canyon College - Orange Education Center

Location | Orange, California
Client | Rancho Santiago Community College District
Designer | gkkworks

PROJECT TEAM

Structural Engineer | Nabih Yousseff and Associates
Civil Engineer | Parson Transportation Group, Inc.

M/E/P Engineer | Fundament and Associates

Lighting | Lighting Design Alliance
Construction Manager | Douglas E. Barnhart, Inc.
Photographer | Tom Bonner
Project | "The Treehouse" on Green Oak Drive
Location | Los Angeles, CA
Client | Jeff and Leslie Suhy
Designer | Lean Arch, INC.

PROJECT TEAM

Principal | James R. Meyer
Team | Wayne Childs, AIA, Matt Jackson, Linda Aswad, Sean Hartigan, Chris Rheault
Structural Engineer | James C. Orland
Contractor | JD Burgess Construction
Landscape Designer | Anne Cannon
Special Metal/Wood Fabrications | Mitch Watt
Window Systems | American Glazing, Jorge Alvarado
Photographer | Pieter de Liagre Bohl

Project | Exterior Pavilion

Location | Los Angeles, CA
Client | Stan and Jackie Szymanski
Designer | Lean Arch, INC.

continued on page 47

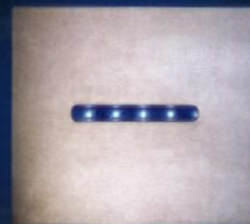
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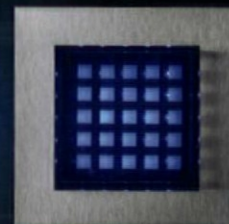
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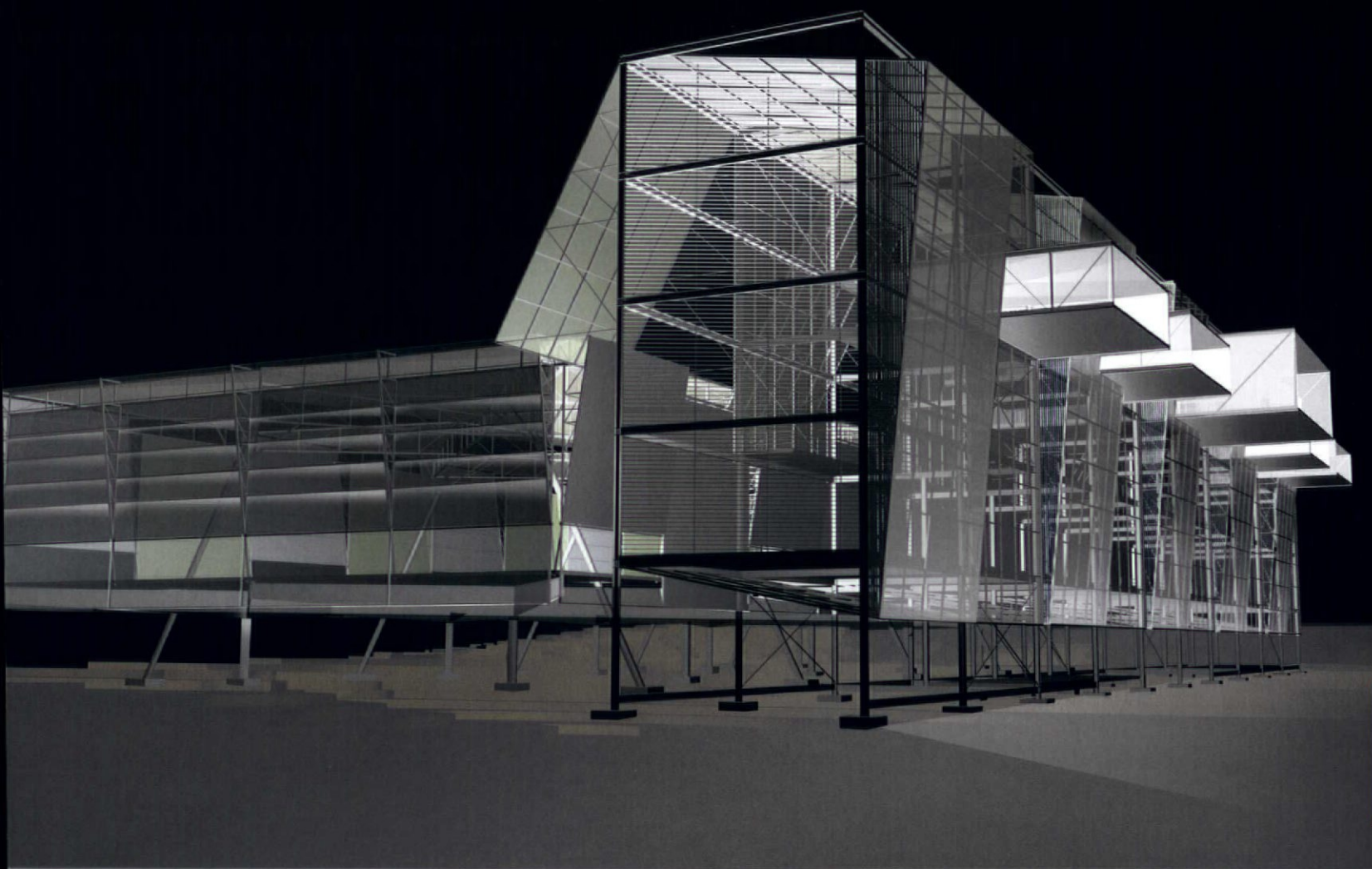


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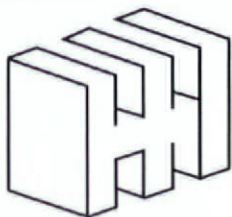
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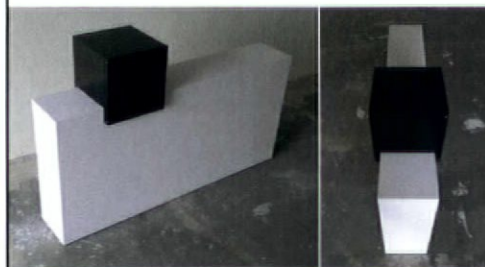
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continued from page 44

PROJECT TEAM

Principal | James R. Meyer
Team | Wayne Childs, AIA, Matt Jackson, Linda Aswad,
Sean Hartigan, Chris Rheault
Structural Engineer | Palos Verdes Engineering,
John O. Schuricht
Contractor | DRW Construction
Photographer | Lean Arch, INC.

Project | "Zipper" House

Location | Malibu, California
Client | Kristin and Steve Dark
Designer | Orenj

PROJECT TEAM

Principals | Mike Jacobs, Aaron Neubert
Team | Michael Alamo, Sebastian Salvado
Structural Engineer | Gordon L. Polon Consulting Engineers
Geology/Soils: Geo-Systems
Septic | Environmental Planning and Design

Project | "Tree House"

Location | Anywhere
Client | Anyone
Designer | Behnisch, Behnisch & Partner, Inc.

PROJECT TEAM

Team | Christof Jantzen, Sandra Hutchings and Laurent Turin
Structural Engineer | Paul Francesci,
Drawings | Christof Jantzen

Project | Reggie Rodriguez Park Community Center

Location | Montebello, CA
Client | City of Montebello
Designers | Sparano + Mooney Architecture

PROJECT TEAM

Principals | John P. Sparano, AIA and Anne G. Mooney
Team | Matt Bean (job captain); Michael Atkinson, Ludwig Juarez,
Rene Berndt, Mahnaz Zahiry, Tomahisa Miyuchi
Structural Engineer | Costa & Associates
Civil Engineer | CivilTrans, Inc.
Mechanical and Plumbing Engineer | Maroko Shwe, Inc.
Electrical Engineer | Silver Roth & Associates

Landscape Architect | Withers Sandgren, LLC
General Contractor | Construct One Corporation
Photographer | Toshi Yoshimi

Project | Darioush Winery

Location | Napa, California
Client | Darioush and Shahpar Khaledi
Designer | Ardeshir Nozari + Roshan Nozari, Architects, NCARB

PROJECT TEAM

Principals | Ardeshir Nozari, Roshan Nozari
Project Manager | Julie Herrera
Team | Robert Keenan; Ellen Whitecotton
Structural Engineer | Namdar Engineering
Mechanical and Plumbing Engineer | Nasrollahi & Associates
Electrical Engineer | Professional Engineers Associates
Surveyors | Brooks & Associates
Civil Engineer | Triad Holmes Associates
Soils and Geology | Kleinfelder, Inc.
Winery Consultants | Steve Devitt & Bernard La Borie
Landscape Designer | Proscapal Landscape Design
General Contractor | James Nolan Construction, Inc.
Photographers | Tim Street Porter and Douglas Sterling

Project | The Pinnacle Landscape, Phase I

Location | Burbank, California
Client | David Paul and Associates
Designer | Katherine Spitz Associates, Inc.

PROJECT TEAM

Principal | Katherine Spitz, AIA, ASLA
Project Manager | Steve Lacap
Project Landscape Architect | Melinda Wood
Contractors | Krisman Construction, and American Landscape

Project | Santee Court

Location | Los Angeles, California
Landscape Architect | Mia Lehrer + Associates
Commercial Architect | Lehrer Architects
Residential Architect | Don Barany Architects
Parking Architect | Joseph Alvarez
M/E/P Engineer | Russell Holland
Structural Engineer | Greg Riley

Fountain Consultant | Watermark Design Associates
Lighting Designer | John Brubaker
Landscape Contractor | Heritage Landscape Inc.

Project | Amgen Campus

Location | Thousand Oaks, California
Landscape Architect | Mia Lehrer + Associates
Architect | Johnson Fain Architecture Planning Interiors
Lighting Designer | Horton Lees Brogden Lighting Design
Structural Engineer | John A. Martin & Associates, Inc.
Fountain Consultant | STO Design Group, Inc.
Signage Consultant | Sussman/Prejza & Company Inc.

Project | Grand Avenue Pedestrian Improvements

Location | Los Angeles, CA
Client | County of Los Angeles, Department of Public Works
Designer | Rios Clementi Hale Studios

PROJECT TEAM

Founding Principal | Mark Rios, FAIA, ASLA
Principals | Frank Clementi, AIA, AIGA, Robert G. Hale, AIA
Project Manager (Music Center) | Jonathan Black, Senior Associate
Project Manager (Grand Ave.) | Mark Tessier, Senior Associate
Project Designer | Samantha Harris, Associate
Project Design Team | Jennifer Williams, Associate,
Israel Kandarian
Planting Design | Nancy Goslee Power & Associates
Contractor | Griffith Company
Structural Engineer | Nabih Youssef & Associates
Mechanical/Electrical Engineer | ME Engineers
Civil Engineer | DMJM + Harris
Lighting Designer | Kaplan Partners Architectural Lighting

Project | Pacific Design Center

Location | Los Angeles, California
Landscape Architect | Thomas Balsley Associates, in association
with Meléndrez
Meléndrez Team | Anthony Bertolini, Nelly Chung,
Lauren Meléndrez, Steve Smith, Mike Williams
Identity Development, Sculpture Design, Signage & Wayfinding
and **Interactive Media** | Selbert Perkins Design Collaborative
Lighting Design | Kaplan Lighting
Water Feature Design | Fluidity Design Consultants, Inc.

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3.13

The **MASTERS OF ARCHITECTURE** lecture series at LACMA presents **RENZO PIANO**, at 4 p.m., in the Bing Theatre. Contact AIA/LA on 213-639-0777 for more information.

3.16

The panel discussion, "**LAWSUITS OF THE FUTURE**", presented by AIA/LA and *LA Architect*, explores whether architects will become liable in the future for the effects of toxic materials. At the A+D Museum, 8560 W. Sunset Blvd., W. Hollywood 90069. Call 213-639-0777 to RSVP.

3.16

The Urban Land Institute **LOS ANGELES URBAN MARKETPLACE 2005** half-day conference focuses on investment opportunities and development strategies for the region's urban neighborhoods, especially those eligible for CDFI Fund New Markets Tax Credit Financing. Visit www.uli-la.org.

4.2

The thirteenth annual **INTERIORS COMMITTEE STUDENT CHARETTE COMPETITION** takes place today, at Johnson Fain. Call AIA/LA on 213-639-0777 for more information.

4.16

Tour six houses by Los Angeles native **DONALD HENSMAN**, in and around Pasadena. From 10 a.m. to 4 p.m. For more information, and to order tickets, call 626-793-3334 ext. 52.

4.23

The Palm Springs Desert Museum hosts **MICHAEL MALTZAN** of Michael Maltzan Architects, Los Angeles. 6:00 p.m. Call 760-325-7186 for details.

4.28

The **MASTERS OF ARCHITECTURE** lecture series at LACMA presents **RICHARD MEIER**, at 6:30 p.m., in the Bing Theatre. Contact AIA/LA on 213-639-0777 for more information.

SHOW OFF / PITCH IN

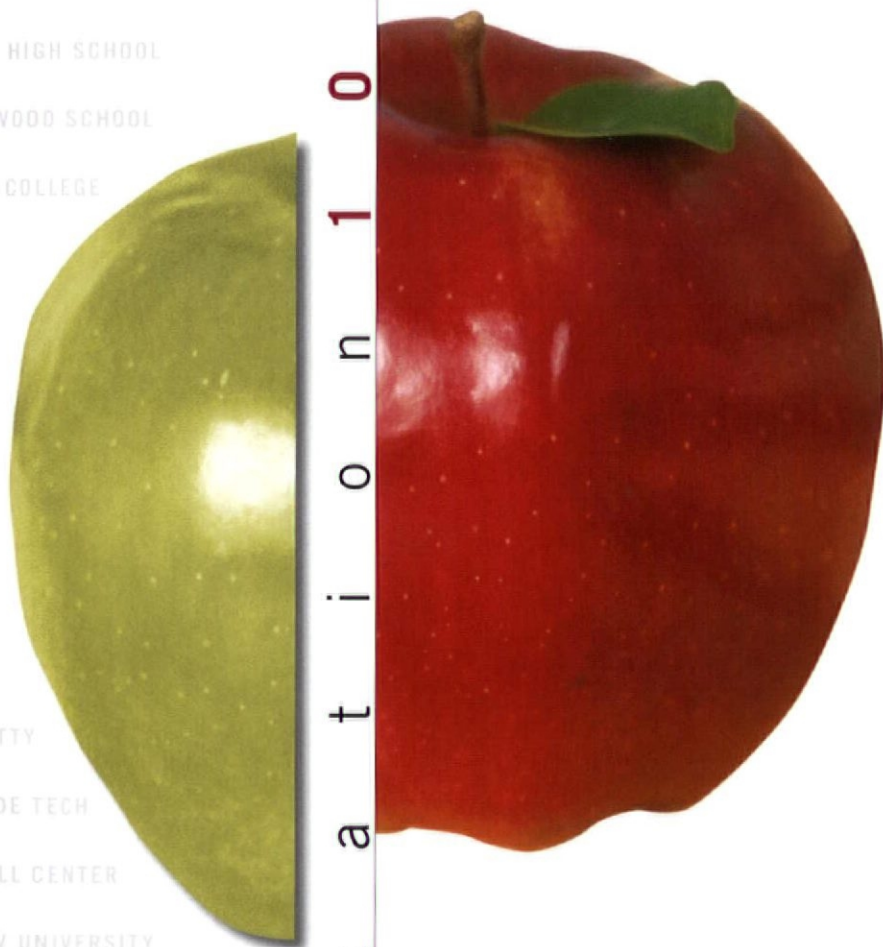
Call for Home Tour Homes The AIA/LA presents a series of Sunday home tours every year, during the spring and summer. Each self-driven tour includes three or more houses in a specific Los Angeles neighborhood. These popular tours serve three purposes: to educate the public about good residential architecture, to promote our members' work and to help fund scholarship programs and other Chapter events. We invite all members to submit photos and descriptions of their residential projects for consideration. Homes are selected based on design quality, accessibility and location. All and any styles are appropriate. Please let us know if you have a project for consideration! Contact the Tour Committee at 213-639-0777 or via e-mail at info@aialosangeles.org. Please submit 4-6 JPEG images and a one page written description of the home(s).

The Expo is Coming! We are excited to announce that Los Angeles will be the host for the AIA 2006 National Convention and Design Exposition. If your firm is interested in sponsorship or exhibit opportunities, or you would like to participate on one of several Host Chapter Committees that will create tours, panels, workshops, and other programming for the Convention, please contact Executive Director Nicci Solomons at nicci@aialosangeles.org or 213-639-0777.

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